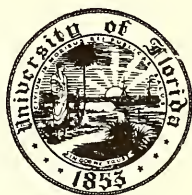



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COVENTRY PATMORE'S "ESSAY ON
ENGLISH METRICAL LAW":
A Critical Edition with a Commentary

This dissertation was approved by Craig La Drière, Professor of English Language and Literature, as director, and by Professor G. Giovannini and Associate Professor James Hafley as readers.

THE CATHOLIC UNIVERSITY OF AMERICA

Coventry Patmore's "Essay on English Metrical Law":

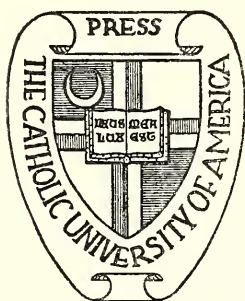
A Critical Edition with a Commentary

A DISSERTATION

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS
AND SCIENCES OF THE CATHOLIC UNIVERSITY OF AMERICA
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

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Acknowledgment is also made to George Bell and Sons, Ltd., London, for permission to quote from Basil Champneys, *Memoirs and Correspondence of Coventry Patmore*, 1900; to The Clarendon Press, Oxford, for quotations from T. S. Omond, *English Metrists*, 1921; and to the Oxford University Press, London, for quotations from *The Letters of Gerard Manley Hopkins to Robert Bridges*, 1935, and *Further Letters of Gerard Manley Hopkins*, 1938, both edited by Claude Collier Abbott; and from Coventry Patmore's essays collection in *Courage in Politics*, 1921.

Gratitude is due the Board of Trustees of The Catholic University of America for granting me a scholarship during my years at the University.

I am indebted to Mrs. Marie McNulty for typing much of the manuscript, to many of the Sisters at Catholic Sisters College for their spiritual and material help, and to my family for their interest and encouragement. It is a pleasure to thank Professor G. Giovannini and Dr. James Hafley for thoroughly and expeditiously reading the dissertation and suggesting improvements. I consider it a privilege to have

worked under the direction of Professor Craig La Drière, who suggested the edition and guided its progress at an unusual expense of his own time and convenience. His counsel and criticism have been invaluable. Finally, I owe sincere thanks to Mother Mary Lawrence, R.S.M., and the Sisters of Mercy of Cedar Rapids, whose numerous sacrifices have provided the opportunity for me to study at The Catholic University of America.

INTRODUCTION

Coventry Patmore's "Essay on English Metrical Law" was first published in the August 1857 issue of the *North British Review* as "English Metrical Critics,"¹ an article ostensibly reviewing George Vandenhoff's *The Art of Elocution*, Edwin Guest's *A History of English Rhythms*, and William O'Brien's *The Ancient Rhythmical Art Recovered*. Actually, the "Essay" gave Patmore an opportunity to present his own ideas about the subjects treated in the three books—the importance of elocution discussed in Vandenhoff's *Art*, the kinds of English verse forms, especially of the Anglo-Saxon alliterative line, in Guest's *History*, and the isochronous theory of rhythm in O'Brien's *Ancient Rhythmical Art*.² Patmore's ideas, derived from extensive reading and practical experience in writing and criticising verse, reflect the influence of many of his predecessors and contemporaries: of Joshua Steele, who in *Prosodia Rationalis* first applied relatively full musical analysis to verse and developed the notions of isochronous intervals, of metrically relevant pauses, and of "tone" and "time" in prose and verse; of Hegel, whose *Aesthetics* provided the philosophical basis for an "organic" theory of prosody uniting "life" and "law," meanings and versification; of Daniel, who recognized the importance of rhyme in English verse; of Foster, Mitford, Dallas, and the "musical grammarians."³ His own contribution to theory is not so much an original stream of thought, as the result of his supplementing and augmenting ideas in the general ambient of thought about prosody in his time and just before; thus his conceptions of isochronous intervals as only nominally equal, of the metrical functions of rhyme and alliteration, of the mental character of metrical accent as independent of perceptible physical prominence, and

¹ XXVII, 127-161.

² The anonymous editor of *The Ancient Rhythmical Art Recovered*, in an unsigned introductory essay, summarized O'Brien's notions, abstracting from the applications O'Brien had made of his theory to Greek verse. Patmore may have drawn some of his ideas from this introductory essay. In the commentary below, reference to the editor's comments in O'Brien's book are clearly distinguished from references to O'Brien's own words.

³ See p. 4, l. 1 and commentary note.

of the dipodic nature of all English verse carry further the ideas he got (or might have got) from his reading.

The purpose of the commentary in the present edition is to explicate Patmore's ideas as they appear in the "Essay," showing how they are related to ideas of his predecessors and contemporaries. To this end, five main categories of materials have been used: (1) the sources to which Patmore refers in the "Essay"; (2) selected prosodic works, both earlier and recent, in the tradition of the sources; (3) Patmore's own pertinent letters and critical writings; (4) publications containing discussions of Patmore's prosodic theory and practice; and (5) publications on such related disciplines as linguistics, acoustics, psychology, and musicology.

Some of Patmore's critics have accused him of inconsistency and unwarranted generalization, referring, for example, to his conflation of metrical accent and word accent, and to his insistence that a catalectic pause is usually necessary at the end of each line to sustain the "dipodes" he thought characteristic of English verse. Nevertheless, the ideas of the "Essay" were provocative in his own time and variously influential in much subsequent study of English prosody.

By his own admission, Patmore favored the "Essay" as one of only five early papers with which he wanted his name associated;⁴ thus, he revised the "Essay" and printed it as a "Prefatory Study on English Metrical Law" in the 1878 edition of *Amelia, Tamerton Church-Tower, Etc.*⁵ No longer intended to be a book review, the "Essay" in this revised form was shorter than the original, lacking the heading and an introductory paragraph on the disreputable status of prosody, a section on the poverty of much verse in that era, the long concluding passage on discipline and smoothness in meter, and several less significant short phrases and clauses. The result of a more mature consideration, it showed a modification of some of the statements in the earlier text and the influence of events in the intervening years; the punctuation and misspellings were adjusted. The 1878 version of the "Essay" was printed in the 1879 four-volume edition of Patmore's collected *Poems*.⁶

⁴ Patmore to Buxton Forman, July 18, 1886. Letter quoted in Basil Champneys, *Memoirs and Correspondence of Coventry Patmore*, I (London: Geo. Bell and Sons, 1900), 109.

⁵ London: Geo. Bell and Sons, 3-85.

⁶ London: Geo. Bell and Sons, Vol. I, 3-85. This edition, published without date, is listed in the *Catalogue* of the British Museum with the date 1879. Everard Meynell's *A Catalogue of the Library of Coventry Patmore* (London: The

Before Patmore published the text again, in the "Second Collective Edition" of the *Poems* in 1886, two of his friends, Sidney Colvin and Gerard Manley Hopkins, urged revisions. Colvin suggested that Patmore "recast and develope [the "Essay"] into a regular treatise . . . worked out at much greater length," with "examples" and "the analysis itself . . . carried further."⁷ Hopkins discussed the "Essay" in two letters to Patmore; in the first (October 25, 1883) he asked for "marginal headings or something equivalent" as an aid to readers "in a matter so naturally difficult and dry";⁸ in the second (November 7, 1883) he remarked in detail on Patmore's notions⁹ (see specific items in the commentary below). Patmore replied that he would give Hopkins' suggestions "my best consideration . . . before I reprint that Essay, which I propose to do, not in the next edition of my *Poems* but in a subsequent volume consisting of three or four critical Essays which I wrote many years ago in the *Edinburgh* and other reviews; meantime I will only say that much of the substance of your very valuable notes will come in rather as a development than as a correction of the ideas which I have endeavoured—with too much levity perhaps—to express."¹⁰

The "subsequent volume," however, was never realized, and, in fact,

Serendipity Shop, 1921) lists no date of publication for this four-volume edition, but cites an inscription in the first volume: "HR from CP, November 20, 1878." The copy of the first volume of this edition in the Bapst Library, Boston College, contains a notation in script: "[1877]" and "[cf. DNB sup. I]"; in the *Dictionary of National Biography*, Supplement, XXII (1901), 1123, Richard Garnett reported a "collective edition of the poet's works in 1877." Edmund Gosse, in *Coventry Patmore* (New York: Scribner's Sons, 1905), 130, referred to an edition in 1878 of Patmore's complete works in four volumes; and in "A Portrait," *Contemporary Review*, LXXI (1897), 192, Gosse said that Patmore sent him "in the summer of 1878, the four-volume edition of his complete works, then just published." Because *The English Catalogue of Books* does not list the publication of a collective edition of Patmore's work in 1877, and because it does not record the publication of "Amelia," an integral part of the volume containing the "Essay" in this four-volume edition, before 1878, it is reasonable to put the date of publication either in 1878 or 1879. In the textual notes and commentary below, all references to the "Essay" in the four-volume edition will bear the date (1879) noted in the Catalogue of the British Museum.

⁷ Champneys, *Memoirs*, II, 386.

⁸ Gerard Manley Hopkins, *Further Letters of Gerard Manley Hopkins, Including His Correspondence with Coventry Patmore*, edited by Claude Collier Abbott (London: OUP, 1938), 176.

⁹ *Ibid.*, 176-185.

¹⁰ *Ibid.*, 186.

Patmore did publish the text as "Essay on English Metrical Law" in an appendix to Volume II of the "next ['Second Collective'] edition" of his *Poems* in 1886.¹¹ Except for altering the name, making a few minor changes in punctuation and diction, and prefixing a note expressing his satisfaction with the proper reception of its major ideas, Patmore left the "Essay" as it was in 1878.

The only revision of the text of the "Essay" appended to the "Third Collective Edition," 1887, was the alteration of a dash to a comma. The "Essay" in the "Collective Editions" of 1890 (Fourth), 1894 (Fifth), 1897 (Sixth), 1900 (Seventh), 1903 (Eighth), and 1906 (Ninth) was reprinted from the text in the Third edition.¹² When the first one-volume edition of the *Poems* was published in 1906, Harriet G. Patmore, the author's third wife, decided to exclude the "Essay."¹³ The present edition of Patmore's "Essay on English Metrical Law" is the first in over fifty years.

The present edition is based on the text of the "Essay" as it appeared in the "Fifth Collective Edition," 1894, the last before Patmore's death in 1896.¹⁴ One emendation alone was necessary, a change imposed by

¹¹ London: Geo. Bell and Son, 215-267.

¹² All of these editions were published by Geo. Bell and Son (in 1906, Geo. Bell and Sons) and contain the "Essay" as an appendix to Volume II, 215-267.

¹³ Coventry Patmore, *Poems* (London: Geo. Bell and Sons, 1906), v.

¹⁴ In preparing this edition, I have examined copies of the *North British Review* for 1857 in the Library of Congress and the Peabody Institute, Baltimore; a copy of *Amelia, Tamerton Church-Tower, Etc.* (1878) in the Library of Congress; a microfilm of the "Essay" in the first volume of the four-volume edition (1879) in the special collection in the Bapst Library at Boston College, a microfilm of the "Essay" in the four-volume edition in the British Museum, and a copy of the first volume from the Library of the University of Indiana; copies of the "Second Collective Edition" (1886) from the Harvard University Library and the Library of the Peabody Institute, Baltimore; a microfilm from the Library of the University of California, Berkeley, of a "Second Selective Edition" (1886), which in fact reproduces this "Second Collective Edition"; and copies of the Third (1887), Fourth (1890), Fifth (1894), Sixth (1897), Seventh (1900), Eighth (1903), and Ninth (1906) "Collective Editions" at the Harvard University Library, the Library of The Catholic University of America, the Library of the University of California at Los Angeles, and the Library of Mount Mercy College (Cedar Rapids), The Friends' Free Library of Germantown, the Library of Smith College, the Library of Oberlin College, and the Library of the University of Virginia, respectively. I was unable to find a copy of the five-volume "Uniform Edition" of the *Works* listed in *The English Catalogue of Books* as published by Geo. Bell and Sons, 1907. Extensive search in the United States and abroad has failed to

the sense of the phrase and by the example of the earlier texts—"as in were" (p. 13. 1. 12, below) now reads "as it were." This and all variants in other editions from this basic text are listed in the textual notes (pp. 2-50, below). Errors arising from Patmore's misquoting his sources are reported in the commentary (pp. 51-97, below) when the editions from which Patmore quotes can be established. (These errors, when they might possibly cause confusion in the "Essay," are indicated in the textual notes by the notation [sic].) Items discussed in the commentary notes are followed in the text of the "Essay" by a superior letter "N."

Minute differences in typography among the editions have not all been individually recorded. In brief:

(1) Quotation marks in all editions prior to the "Second Collective Edition" are double; only when quotation marks in these editions deviate from their own norm are they recorded.

(2) The *Amelia* and 1879 editions indicate footnotes by asterisks rather than by numbers. A centered line extending across most of the bottom of the page separates the body of the text from the footnotes in these two editions. These differences from the basic text are not recorded.

(3) Hyphens at the ends of lines are noted when the word thus broken appears hyphenated in other positions in a line in some (even if not in all) of the other editions.

(4) Literal alignment and instances of outsized type and imperfect letters repeated in the Second through the Ninth editions indicate that, with the exception of adjustment in two lines in the Second edition (p. 26, 11. 10-11, below) and the replacement of an omitted letter in that same edition (p. 42, 1. 17, below), the "Essay" was reprinted rather than reset for each edition. Correspondences of the same nature show that the text in the 1879 edition, with the exception of the first two pages, was most probably a reprint of the text in *Amelia*. Poor inking or badly broken type in all editions occurs frequently in punctua-

locate a copy of a two-volume edition of the *Poems* containing the "Essay," reported by the Reverend Terence L. Connolly, S.J., Librarian of the Bapst Library at Boston College, and editor of Patmore's poems, to have been published in 1879. Patmore, imitated by Gosse in his *Coventry Patmore*, stated that the original date of the "Essay" was 1856 (see commentary note for p. 2, 1. 2): this is incorrect. John Freeman, "Coventry Patmore," *Quarterly Review*, CCXL (1923), 123, reviewed an edition of Patmore's *Poems* which Freeman listed as published in 1896. No other record of such an edition exists.

tion and occasionally in a word. Where possible, the printed portion of the type was compared with the same mark in other reprint editions. If the mark was still obscure, its identification was made by considering the context and the spacing or by comparing it with type within the given text. Instances of completely missing type were few ; these are the only peculiarities of typography that are all individually recorded in the textual notes.

SIGLA

- NBR* "English Metrical Critics" in *North British Review*, 1857
Am "Prefatory Study on English Metrical Law" in *Amelia*, 1878
P1 The same in *Poems*, four volumes, 1879
 "Essay on English Metrical Law" in *Poems*, two volumes :
P2 Second Collective Edition, 1886
P3 Third Collective Edition, 1887
P4 Fourth Collective Edition, 1890
P5 Fifth Collective Edition, 1894
P6 Sixth Collective Edition, 1897
P7 Seventh Collective Edition, 1900
P8 Eighth Collective Edition, 1903
P9 Ninth Collective Edition, 1906

A superior "N" in the text of the "Essay" indicates that there is a note on the item in the commentary.

ESSAY ON ENGLISH METRICAL LAW

NOTE.

THIS Essay was first printed, almost as it now stands,^N in the year 1856.^N I have seen with pleasure that, since then, its main principles have been quietly adopted^N by most writers on the subject in periodicals and elsewhere.

1886.

THIS Essay . . . 1886.] *om NBR, Am, PI*

ESSAY ON ENGLISH METRICAL LAW.

THE adoption, by Surrey and his immediate successors, of certain foreign metres^N into our poetry, and the unprecedented attempt of that accomplished writer to establish 'blank verse' as a narrative vehicle, first aroused conscious and scientific interest in the subject of the mechanism of English verse. From that time to this, the nature of modern verse has been a favourite problem of enthusiasts who love to dive in deep waters for diving's sake. A vast mass of nondescript matter has been brought up from the recesses visited, but no one has succeeded in rendering any sufficient account of this secret of the intellectual deep. I have made

Title ESSAY ON ENGLISH METRICAL LAW. *English Metrical Critics NBR*; PREFATORY STUDY ON ENGLISH METRICAL LAW. (*with footnote:*) This Essay appeared, almost as it now stands, in vol. xxvii. of the *North British Review*. Am; PREFATORY STUDY ON ENGLISH METRICAL LAW. *Pr*

NBR has heading and introductory paragraph: ART. VI—1. *The Art of Elocution*. By GEORGE VANDENHOFF. London: 1855. 8vo.

2. *A History of English Rhythms*. By E. GUEST. London: 1838. 8vo.

3. *The Ancient Rhythmical Art Recovered*. By WILLIAM O'BRIEN. Dublin: 1843. 8vo.

Verses, good or bad, at one time or another have exercised the power of delighting and impressing all persons. It seems, therefore, somewhat singular that all theories and criticisms of the nature of verse, and canons for its composition, should hitherto have been found the most dreary of reading: prosaic *par excellence*, "prosody," in short—a word scarcely proper to be spoken within hearing of the ladies, a necessary evil of academic days, a subject which pedantry itself seldom dreams of obtruding upon ears polite. The reason seems to be, that in this department of learning investigators have failed to reach, often even to seek, those fundamental truths, which, if discovered, must confer connection and unity, and consequently intellectual interest, on all the less general facts.

- 1 THE] The *indented*, *NBR*
- 6 a favourite] the pet *NBR*
- 7 of enthusiasts] of a large part of that peculiar class of enthusiasts *NBR*
- 8 A vast] An infinite *NBR*
- 9 no one has succeeded in] none of the divers has succeeded, to the complete satisfaction of any but himself, in *NBR*
- 9 any sufficient account] an account *NBR*
- 10 I] we *NBR*

it my business to ascertain whether any of the musical grammarians,^N whose science is, in great part, a mere abstraction of the laws of metre, have supplied the deficiencies of the prosodians. The sum total of my inquiries in both fields of criticism, musical and poetical, amounts to this, that upon few other subjects has so much been written with so little tangible result. Without for a moment questioning the value of certain portions of the writings of Puttenham, Gascoigne, Campion, Webbe, Daniel, Crowe, Foster, Mitford, Guest,^N and others, it must be confessed that no one of these writers renders anything like a full and philosophical account of the subject; and that, with the exception of Daniel, the admirable author of the 'Civil Wars,' and Mitford, none has treated the question, even on the superficial ground in most cases assumed, with the combined ability and competence of information from which alone any important fruit can be looked for in such investigations. George Puttenham's 'Art of English Poesy' is by very much the most bulky and laborious of the early metrical essays; but at least nine-tenths of this book consist of as unprofitable writing as ever spoilt paper. His chapter on the arrangement of rhymes to form staves^N is worthy of the poetical student's attention; and there is in the outset of his work an explicit acknowledgment^N of the fact, so often lost sight of by his successors, that English verse is not properly measurable by the rules of Latin and Greek verse.^N Indeed, the early poetical critics commonly manifest a much clearer discernment of the main importance of rhyme^N and accentual stress, in English verse, than is to be found among later writers. Their views are, for the most part, far from being expressed with that positiveness and appearance of system characterising the school of critics^N which received its data from Pope and his compeers; but they are, upon the whole, considerably more in accordance with the true spirit^N of English verse, as it appears

1 my] our *NBR*

3 supplied the deficiencies] sounded the depths *NBR*

3 the prosodians.] this department of their art. *NBR*

4 my] our *NBR*

5 few other subjects] no other subject with which we are acquainted *NBR*

8 Daniel, Crowe.] Daniel Crowe, *Am*

20 there is] we find *NBR*

28 characterising] characterizing *NBR*

in its highest excellence in the writings of the poets of Elizabeth and James. The dissertations of the second class of critics, of whom Foster was the best example, are rendered comparatively useless by the adoption of false or confused opinions as the ground-work of their theories; such, for instance, as Foster's assumption 5 that the time of syllables in English^N keeps the proportion usually attributed to long and short quantities in Greek and Latin, and that the metrical ictus or stress in English is identical with elevation of tone;^N—mistakes which seem also to have been made by Dr. Johnson in the prosody prefixed to his Dictionary,^N and by 10 various other writers of his time. Joshua Steele^N has the praise of having propounded more fully than had hitherto been done, the true view of metre, as being primarily based upon isochronous division by ictuses or accents;^N and he, for the first time, clearly declared the necessity of measuring pauses^N in minutely scanning 15 English verse. He remarked the strong pause^N which is required for the proper delivery of adjacent accented syllables, and without which the most beautiful verses must often be read into harsh prose. But the just and important views of this writer were mingled with so much that was erroneous and impracticable, that 20 they made little or no general impression. Mitford's careful work on the Harmony of Language is perhaps the most significant book which has appeared upon the subject. This work, though far from containing the whole, or the unmixed truth, has not yet been superseded by any of the several elaborate essays on the same 25 theme which have since appeared. Mr. Guest's work on English Rhythms is a laborious and, in some respects, valuable performance; but many of his observations indicate an ear defective to a degree which seriously impairs their value, when they concern the more subtle kinds of metrical effect. The value of his work is 30 further diminished by a singular unskilfulness in the mode of arranging his materials, and communicating his views. He has fallen into the great error of endeavouring to simplify and abbreviate

3 best] most notable *NBR*

8 English] English, *NBR*, *Am*, *Pr*

10 Dr.] Dr *NBR*

11 his] that *NBR*

26 Mr.] Mr *NBR*

33 great] grave *NBR*

his statements by adopting, for the indication of different species of verse, a notation^N which few persons can fairly be called upon to take the pains to comprehend and follow.

The radical faults of nearly all the writers I have mentioned, and of those who have followed in their steps, are, first, the mistake of working in ignorance of the truth declared by Quintilian, 'that mere literature, without a knowledge of sounds, will not enable a man to treat properly of metre and rhythm;'^N and, secondly, that of having formed too light an estimate of their subject, whereby they have been prevented from sounding deep enough for the discovery of the philosophical grounds and primary laws of metrical expression. No one, with any just sense of the exalted but unobtrusive functions of art,^N will expect to derive much artistic instruction from the writings of men who set about their work, perhaps their life's work, with such sentiments as Dr. Burney was not ashamed to avow at the commencement of that laborious treatise which is still deservedly a text-book of musical history: 'I would rather be pronounced trivial than tiresome; for music being, at best, but an amusement, its history merits not, in reading, the labour of intense application.'^N And again: 'What is music? An innocent luxury, unnecessary indeed to existence, but a great improvement and gratification to our sense of hearing.'^N

3 follow.] *NBR continues paragraph*: He throws, however, much new and interesting light upon the history of versification, and no student of the subject will omit to give his volumes a respectful reading. Mr Dallas brings metrical criticism up to the present day. His "Poetics" is a clever and amusing volume, made up of much fun, much metaphysics, and a good many observations to the purpose. Indeed the balance between the metaphysics and the fun is hard to strike. When we feel ourselves disposed to object to the style of such criticisms as "the centrifugal force wherewith the mind rushes forth into the objective, acting on the centripetal force of self-consciousness, generates the circling numbers of the revolving harmonies of poesy—in one word, a roundelay,"—we ought, perhaps, to satisfy ourselves as Charles Lamb, in a stutter, is said to have consoled a free-thinking friend who had just been irritated by one of Coleridge's "properer-for-a-sermon" philosophical monologues, and to conclude that all such criticisms are only Mr Dallas's ph-ph-ph-fun!

4 I] we *NBR*

8 and, secondly,] secondly, *NBR*

12 exalted] ex at line end, altd on next line, om hyphen, *NBR*

15 Dr.] Dr *NBR*

The nature of the relation between the poet's peculiar mode of expression and the matter expressed^N has engaged the curiosity of many philosophic minds. Hegel,^N whose chapters on music and metre contain by far the most satisfactory piece of writing I know of on the subject, admirably observes, that versification affords a necessary counterpoise^N to the great spiritualisation of language in poetry. 'It is false,' he adds, 'that versification offers any obstacle to the free outpouring of poetic thought. True genius disposes with ease of sensible materials, and moves therein as in a native element, which, instead of depressing or hindering, exalts and supports its flight.'^N Art, indeed, must have a body as well as a soul;^N and the higher and purer the spiritual, the more powerful and unmistakable should be the corporeal element;—in other words, the more vigorous and various the life, the more stringent and elaborate must be the law^N by obedience to which life expresses itself.

The co-ordination of life and law, in the matter and form of poetry, determines the different degrees and kinds^N of metre, from the half-prosaic dramatic verse to the extremest elaboration of high lyric metres. The quality of all emotion which is not ignoble is to boast of its allegiance to law. The limits and decencies of ordinary speech will by no means declare high and strong feelings with efficiency. These must have free use of all sorts of figures

4 metre contain] metre, in the third volume of his *Æsthetics*, contain *NBR*

4 I] we *NBR*

8 outpouring] out-pouring *NBR*

13 unmistakable] unmistakeable *NBR*

15 law] law, *NBR*

16 itself.] *NBR continues paragraph*: The defective balance of these powers, the failure being on the material side, produces the effect of license in Shelley, and slovenliness in Wordsworth, and of much waste of the great spiritual powers of both; the opposite kind of failure, namely, the preponderance of form, has few examples among the writings of first-class English poets, but very many among those of Germany, whose prevailing error is that of causing form to weigh down and conceal, instead of expressing and supporting spirit. In this we do not allude only to metre, which is often over-elaborated by the best German poets, but to that which may be justly regarded as the continuation and development of the metrical element, namely, a highly and obviously artificial arrangement and unfolding of the subject.

19 half-prosaic] half prosaic *NBR*

20 ignoble] ignoble, *NBR*

and latitudes of speech; such latitudes as would at once be perceived by a delicately constituted mind to be lax and vicious, without the shackles of artistic form.^N What in prose would be shrieks and vulgar hyperbole, is transmuted by metre into graceful and impressive song. This effect of metre has often been alluded to, with more or less exactness of thought and expression. 'Bacon,' says Mr. Dallas, 'regards metre as a curb or shackle, where everything else is riot and lawless revelling; Wordsworth regards it as a mark of order, and so an assurance of reality needed in such an unusual state of mind as he takes poetry to be; and Coleridge would trace it to the balance struck between our passions and spontaneous efforts to hold them in check.'^N From the truth which is implied alike in these several propositions, an important and neglected corollary follows: metre ought not only to exist as the becoming garment^N of poetic passion, but, furthermore, it should continually make its existence recognized. Some writers, by a peculiar facility of language, have attained to write perfect metre with almost as little metrical effect^N as if it were prose. Now this is no merit, but very much the reverse. The language should always seem to *feel*, though not to *suffer from* the bonds of verse. The very deformities produced, really or apparently, in the phraseology of a great poet, by the confinement of metre, are beautiful, exactly for the same reasons that in architecture justify the bossy Gothic foliage,^N so unlike Nature, and yet, indeed, in its place and purpose as art, so much more beautiful than Nature.^N Metre never attains its noblest effects when it is altogether unproductive of those beautiful exorbitancies on the side of law. Milton and Shakspeare are full of them; and we may declare the excellence of these effects without danger to the poorer proprieties

2 delicately] finely *NBR*

4 vulgar] vular *NBR*

4 graceful and impressive song.] graceful song. *NBR*

7 Mr.] Mr *NBR*

13 propositions, an] propositions, it seems to us that an *NBR*

23 beautiful,] beautiful and noble, *NBR*

23 same reasons] same artistic reasons *NBR*

24 Gothic] gothic *NBR*

24 Nature] nature *NBR*

25 Nature.] nature herself. *NBR*

28 Shakspeare] Shakespeare *NBR*

of the lower walks of art, since no small poet can originate them, or even copy them, without making himself absurd. Wordsworth's erroneous critical views^N of the necessity of approximating the language of poetry, as much as possible, to that of prose, especially by the avoidance of grammatical inversions, arose from his having overlooked the necessity of manifesting, as well as moving in, the bonds of verse. In the finest specimens of versification, there seems to be a perpetual conflict^N between the law of the verse and the freedom of the language, and each is incessantly, though insignificantly, violated for the purpose of giving effect to the other. The best poet is not he whose verses are the most easily scanned, and whose phraseology is the commonest in its materials, and the most direct in its arrangement; but rather he whose language combines the greatest imaginative accuracy^N with the most elaborate and sensible^N metrical organization, and who, in his verse, preserves everywhere the living sense of metre, not so much by unvarying obedience to, as by innumerable small departures from, its *modulus*.^N The over-smooth^N and 'accurate' metre of much of the eighteenth century poetry, to an ear able to appreciate the music of Milton and the best parts of Coleridge, is almost as great a defect as the entire dissolution of metre^N displayed by some of the writers of our own century.

The reader will already have discovered that I am writing under a conviction that the musical and metrical^N expression of emotion is an instinct, and not an artifice. Were the vulgar^N and infantine delight in rhythm insufficient to justify that conviction, history itself would prove it. The earliest writings of all nations possessing regularly constituted languages have been rhythmical in that high degree which takes the form of verse.^N 'Verse,' as Ellis well observes, 'is anterior to prose, because our passions are anterior to reason and judgment; because vocal sounds are the natural expression of emotion, not of reflection.'^N On examination, however, it will be found that the most ordinary speaking involves the mu-

2 himself absurd.] himself obviously absurd. *NBR*

11 scanned,] scannible, *NBR*

15 organisation,] organization, *NBR*

21 some of the writers] most of the versifiers *NBR*

22 century.] time. *NBR*

23 I am] we are *NBR*

33 found that] found out that *NBR*

sical and metrical element^N in an easily appreciable degree, and as an integral part of language, and that this element commonly assumes conspicuousness and importance in proportion to the amount of emotion intended to be expressed. Metre, in the primary^N degree of a simple series of isochronous intervals,^N marked by accents, is as natural to spoken language as an even pace is natural to walking. Prose delivery, without this amount of metre, is like a drunkard's walk, the irregularity of which is so far from being natural to a person in his senses, that it is not even to be imitated without effort. Now, as dancing is no more than an increase of the element of measure which already exists in walking,^N so verse is but an additional degree of that metre^N which is inherent in prose speaking. Again, as there is this difference between prose and verse generically, so the same difference gives rise to specific kinds of prose and of verse; and the prose of a common law report differs from that of an impassioned piece of oratory, just in the same way that the semi-prosaic dramatic verse differs from an elaborate lyric. This is no new doctrine; it is as old as criticism. Cicero writes, 'Mira est enim natura vocis: cujus quidem è tribus omnino sonis, inflexo, acuto, gravi, tanta sit et tam suavis varietas perfecta in cantibus: *est autem in dicendo etiam quidem cantus obscurior.*'^N And, again, Quintilian, 'Nihil est prosa scriptum quod non redigi possit in quædam versiculorum genera.'^N

The metrical and musical law in prose has been disregarded and forgotten, because its nature is so simple that its observance may be safely trusted to instinct, and requires no aid from typographical divisions. Probably many of my readers will feel as much surprised at learning that they have been speaking in metre all their lives, as the *Bourgeois Gentilhomme*^N felt on being told that he was, without instruction, in the habit of talking prose. I certainly cannot expect them to believe so startling a proposition upon my mere assertion: I must allege a few proofs, premising, however, that the

22 And,] And *NBR*

27 my] our *NBR*

28 speaking] talking *NBR*

29 *Gentilhomme*] *gentilhomme* *NBR*

30 in the habit of talking prose.] an adept in the art of prose. *NBR*

30 I] We *NBR*

31 my] our *NBR*

32 I] we *NBR*

melody, or element of *tone* in language, is so inseparably connected with its *metre* or *time*,^N that the two things will scarcely consent to be considered separately. By the metre and melody of prose, I of course mean the metre and melody which exists in the common and intelligible delivery of it. Verse itself is only verse on the condition of right reading:^N we may, if we choose, read the most perfect verse so that all the effect of verse shall be lost. The same thing may be done with prose. We may clearly articulate all the syllables and preserve their due connection in the phrases they constitute; and yet, by neglecting to give them their relative tones, and to group them according to time, convert them from prose into something nameless, absurd, and unintelligible. So far is it from being true that the time and tone of prose reading and speaking are without law, that their laws are more strict than those of grammar itself. There are never two equally good ways of reading a sentence, though there may be half a dozen of writing it. If one and the same sentence is readable in more than one way, it is because it has more than one possible meaning. 'Shall you walk out to-day?'^N is a question which may be asked with as many variations of stress and tone^N as there are words in it; but every variation involves a variation of meaning.

The isochronous division of common spoken language, though quite as natural, necessary, and spontaneously observed as the laws of inflection, is more difficult to prove, by reason of the difficulty which most persons must experience when they for the first time attempt at once to speak naturally, and to take note of the time in which they speak. To those who believe that verse is itself founded on measure, it will be sufficient to point out the fact, that there is no necessary distinction between the right reading of prose and that of verse, as there would be were the primary degree of measure, whereby a verse is divisible into a certain number of 'feet' or 'bars,'^N artificial. Thus, on meeting in prose with such a passage as 'Her ways are ways of pleasantness, and all her paths are peace,'^N which is an exquisitely cadenced^N 'iambic

1 element] elements *NBR*

4 I] we *NBR*

9 phrases] words *NBR*

31 measure,] measure *NBR*

32 'bars,'] "bars" *NBR*

tetrameter brachycatalectic,'^N we give the entire metrical effect in the ordinary reading. An argument of wider power of influence is, however, to be discovered from the consideration of a passage like the following, which, while it refuses to be read into verse, differs greatly from the ordinary character of English prose:— 5

'These are spots in your feasts of charity, when they feast with you, feeding themselves without fear. Clouds they are without water, carried about of winds: trees whose fruit withereth, without fruit; twice dead, plucked up by the roots; raging waves of the sea, foaming out their own shame; wandering stars, unto whom is reserved the blackness of darkness for ever.'^N Probably 10

there is not one unpractised reader in ten but would feel slightly embarrassed by having to read this passage of St. Jude aloud for the first time. The meaning is nevertheless plain; the places of all but one or two of the accents^N are unmistakable; so that, if stress and tone without measured time were the only points requiring 15

to be given in prose reading, everybody would read it off properly at once. The peculiarity of the passage, however, consists in its singular departure from the metrical constitution of ordinary English phrases, which exhibit a great preponderance of emphatic and unemphatic syllables in consecutive couples,^N whereas here the accents fall, for the most part, either upon adjacent syllables, or upon every third syllable,—an arrangement requiring an exceedingly bold and emphatic style of delivery, *in order to sever accent from accent by equal measures of time*. Adjacent accents occur so 20

seldom, that bad readers are apt to sink one of them when they do occur, or at least to abbreviate the decided intervening pause, which the ear, even of the reader who neglects to give it, must instinctively crave. 25

The dependence of metre upon this primary and natural division of language by accents may be adopted as a fact which 30

has been recognized with more or less distinctness by all critics who have written on the subject to any purpose. Yet, strange to say, the nature of accent itself has puzzled the brains even of those

1 brachycatalectic,'] brachy- at line end, catalectic," on next line, *Am*, *Pi*
 13 passage of St. Jude aloud] passage aloud *NBR*
 15 unmistakable;] unmitakeable; *NBR*
 31 fact] fact, *NBR*

who have spoken most clearly concerning its metrical functions.

The word 'accent' is notorious for the variety of meanings^N which have been attached to it. We are of course chiefly interested in its meaning as it is concerned in English and most modern European verse, and it is only in this regard that it is afflicted 5 with apparently incurable ambiguity^N of significance. It is commonly allowed now that the Greek accent was a matter of tone^N exclusively. With us, the places of the *metrical* accent or 'ictus'^N —of the accent in the sense of change of tone,—and of long quantity, coincide;^N with the Greeks, the separation of these elements 10 of verse was not only permissible, but sought after; and the ictus, accent, quantity, and verbal cæsura advanced, as it were, in parallel order. Hegel rightly says, that 'to feel the beauty of the rhythm on all these sides at once, is, for our ear, a great difficulty.'^N It is indeed a difficulty which seems never truly to have been 15 overcome by any modern reader of Greek verse, and it is probably one which could not be overcome by less than the life's habituation which every Greek had. Most people find it hard to believe what they cannot easily represent to their senses; and the fact of the above diversity is sometimes even now shirked, or confusedly admitted, by metrical critics. Mitford, however, very 20 justly remarks, that the difficulty in question, though next to insurmountable, is not greater than that which a Frenchman ordinarily finds in regard to English versification.^N It is also worth observing, that although such separation is absolutely opposed to 25 the rule of our speech, this rule is nevertheless broken by exceptions which serve at least to render the practice of shifting the metrical ictus from one place in a word to another, and of severing 'accent,' in the sense of tone, from long quantity, quite intelligible. 30 Thus, our poets claim the privilege of setting the stress on either syllable of the word 'sometimes,'^N according to the requirements of the verse; and the vulgar practice of dwelling long on the first syllables of '*prodigious*,^N *miraculous*,' etc., may convince the most

1 concerning] of *NBR*

9 tone,—] tone, *NBR*, *Am*, *PI*

12 it *NBR*, *Am*, *PI*; in *P2-P9*

18 habituation] habituation, *NBR*

25 such separation is] the separation in point is *NBR*

33 etc.,] &c., *Am*, *PI*

sceptical that elevation of tone and ictus have no *necessary* association with long quantity: for such pronunciation in no way diminishes the decision of the ictus and the elevation of the tone upon the succeeding syllables.

Here let me call attention to a mistake which seems always to have been made concerning 'accent,' even under the acceptance of *tone*. The '*acute*^N accent' is always spoken of as if it had a permanent position in polysyllables; the fact being, that the accent is necessarily '*acute*,' or *high*, only so long as the word stands without context or relative signification, in which case the acute accent is always used as being, in English, generally indicative of that which is most positive and characteristic in the constitution of the word. But there is no '*acute*' which is not liable to be converted into a '*grave*' by grammatical position. In this question and answer,—'Shall Mary go?' 'No, not Mary,'—the first syllable of the word 'Mary' is in one case acute, and in the other grave; but in each case alike, the syllable is fully accented.^N This significative property of change of tone is evidently not the accident of any language, or group of languages: it lies at the foundation of the idea of music of all kinds, and a permanent tone dwelling on certain words would render poetry and song impossible. It cannot therefore be doubted, that, in every language, ancient and modern, as in our own, grammatical isolation is the condition of the permanent acute,^N and that, consequently, the compound change of tone, called the '*circumflex*' accent, is, in composition, as liable to commence with a fall as with a rise.^N

Let me now ask, What do we mean by 'accent,' as the word is commonly used in speaking of its function in English verse?—for I may dismiss the Greek meaning as being well defined in its independence of ours, which, whatever it is, is certainly not *pure tone*. Some writers have identified our metrical accent with long quantity;^N others have placed it in relative loudness; others have

2 quantity:] quantity; *NBR*, *Am*, *Pr*

5 me] us *NBR*

10 case] case, *NBR*

11 in English, generally indicative] in English generally, indicative *NBR*

27 me] us *NBR*

28 verse?—] verse? *NBR*

29 I] we *NBR*

fancied it to consist, like the Greek, in pure tone; others have regarded it as a compound of loudness and elevation of tone; and others, as a compound of height and duration of tone; others, again, have regarded it as the general prominence acquired by one syllable over another, by any or all of these elements in combination. Now, it seems to me that the only tenable view of that accent upon which it is allowed, with more or less distinctness, by all, that English metre depends, in contradistinction to the syllabic^N metre of the ancients, is the view which attributes to it the function of marking, *by whatever means*, certain isochronous intervals. Metre implies something measured; an assertion which sounds like a truism; but to a person much read in our metrical critics, it will probably seem a startling novelty. It is one, however, which can afford to stand without any further recommendation than its obvious merits, for the present. The thing measured is the time occupied in the delivery of a series of words. But time measured implies something that measures, *and is therefore itself unmeasured*;^N an argument before which those who hold that English accent and long quantity are identical^N must bow. These are two indispensable conditions of metre,—first, that the sequence of vocal utterance, represented by written verse, shall be divided into equal or proportionate spaces;^N secondly, *that the fact of that division shall be made manifest* by an ‘ictus’ or ‘beat,’^N actual or mental, which, like a post in a chain railing, shall mark the end of one space, and the commencement of another. This ‘ictus’ is an acknowledged condition of all possible metre;^N and its function is, of course, much more conspicuous in languages so chaotic in their syllabic quantities as to render it the *only* source of metre. Yet, all-important as this time-beater is, I think it demonstrable that, for the most part, *it has no material and external existence*^N *at all*, but has its place in the mind, which craves measure in everything, and, wherever the idea of measure is uncontradicted, delights in marking it with an imaginary ‘beat.’ The Greeks, it appears, could tolerate, and even delight, in that which, to our ear, would confuse and contradict measure. Our habits require that everything which

6 me] us *NBR*

7 distinctness,] distinctness *NBR*

29 I] we *NBR*

35 habits require] grosser sense requires *NBR*

gives preponderance to a syllable shall, as a rule, be concentrated upon one, in order to render it duly capable of the mental 'ictus.' Those qualities which, singly, or in various combination, have hitherto been declared to *be* accent, are indeed only the *conditions of accent*; a view which derives an invincible amount of corroboration from its answering exactly to the character and conditions of accent in vocal and instrumental music, of which the laws cannot be too strictly attended to, if we would arrive at really satisfactory conclusions concerning modern European metre. People are too apt to fancy they are employing a figure of speech when they talk of the music of poetry. The word 'music' is in reality a much more accurate expression for that which delights us in good verse, apart from the meaning, than the word 'rhythm,' which is commonly employed by those who think to express themselves with greater propriety. Rhythm, when the term is not meant to be synonymous with a combination of varied tone and measured time, must signify an abstraction of the merely metrical character extremely difficult to realise, on account of the curious, though little noticed, tendency of the mind to connect the idea of tone with that of time or measure. There is no charm in the rhythm of monotones, unless the notion of monotone can be overcome; and, when that is the case, it is not rhythm, but rhythmical melody, whereby we are pleased. If Grétry, when a child, danced to the pulsations of a waterfall,^N it was because his fancy abolished their monotony. The ticking of a clock^N is truly monotonous; but when we listen to it, we hear, or rather seem to hear, two, or even four, distinct tones, upon the imaginary distinction of which, and the equally imaginary emphasis of one or two, depends what we call its rhythm. In the case of the beat of a drum, this ideal apprehension of tone is still more remarkable: in imitating its tattoo, the voice expresses what the mind imagines, and, in doing so, employs several varieties of tone. In all such cases, however, the original sounds, though monotonous, are far from being pure monotones; they are metrical recurrences of the same *noise*, rather than the same tone;^N and

5 corroboration] corroboration, *NBR*

8 to,] to *NBR*

18 realise,] realize, *NBR*

26 two, or even four, distinct] two distinct *NBR*

28 one or two, depends] one, depends *NBR*

it is very interesting to observe, that we cannot evoke what we thus erroneously term 'rhythm' from the measured repetition of a perfectly pure tone. The tattoo of a knuckle upon the table will lose most, if not all, of its rhythm, if transferred to a bell. The drum gives 'rhythm;' but the clear note of the 'triangle' is nothing without another instrument, *because it does not admit of an imagined variation.* 5

The relation of music to language^N ought to be recognised as something more than that of similarity, if we would rightly appreciate either. 'The musical art,' says G. Weber, 'consists in the expression of feelings by means of tones.'^N Now, all feelings have relation to thought or facts which may be stated, or at least suggested, in words; and the union of descriptive words with an expressive variation and measurement of tones, constitutes, according to the amount and kind of feeling, and the truth^N of its vocal expression, song, poetry,^N and even the most ordinary spoken language. *Perfect poetry and song are, in fact, nothing more than perfect speech^N upon high and moving subjects;* a truth upon which Grétry, one of the soundest, as well as by very much the most amusing of modern musical critics, inferentially insists, when he says, 'Il est une musique qui ayant pour base la declamation des paroles, est vraie comme les passions,'^N which is as much as to say, that there is no right melody which is not so founded. And again, 'La parole est un bruit ou le chant est renfermé';^N a statement which is the converse of the other, and amounts to a charge of imperfection against our ordinary modes of speaking, in so far as, when concerned with the expression of the feelings, they do not amount to pure song. Who has not heard entire sentences, and even series of sentences, so spoken by women, who are usually incomparably better speakers^N than men, as to constitute a strain of melody which might at once be written down in notes,^N and played, but with no increase of musical effect, on the 10 15 20 25 30

4 all,] all *NBR*

10 either.] either, *Am, PI*

17 *Perfect poetry and song are,*] *Perfect song is, NBR*

20 inferentially] emphatically *NBR*

24 ou] [*sic*]: see commentary note 17.24, p. 72, below

29 women, who are usually incomparably better speakers than men,] women (who are incomparably better speakers than men), *NBR*

piano? Where was the 'bruit' in Rachel's delivery^N of an impassioned passage of Racine? Her rendering of such passages was not commonly recognised as pure song because, in modern times (it was not so with the Greeks), song, by having been long regarded as an 'artificial' mode of expression, has fallen into 5 extravagance and falsehood, and is now very rarely 'vrai comme les passions.' Modern singing and modern declamation, as a rule, are equally far removed from that just^N medium at which they coalesce and become one. In song, we have gradually fallen into the adoption of an extent of scale, and a diversity of time, which 10 is simply *nonsensical*;^N for such variations of tone and time correspond to no depths or transitions of feeling of which the human breast is cognisant. The *permanent* popular instinct, which is ever the best test of truth in art, recognises the falsehood of these extremes; and Grétry well asks, 'N'avons nous pas 15 remarqué que les airs les plus connus sont ceux qui embrassent le moins d'espace, le moins de notes, le plus court diapason? Voyez, presque tous les airs que le temps a respectés, il sont dans ce cas.'^N The musical shortcomings of ordinary recitation are not nearly so inexcusable as the extravagancies of most modern song. 20 *Perfect* readers of high poetry are as rare as fine singers and good composers,^N for the sufficient reason, that they *are* fine singers and good composers, though they may not suspect it in an age of unnatural divorce of sound and sense. What is commonly accounted good reading—what indeed is such when compared with the inanimate style of most readers—falls immeasurably short of the musical sense of really fine verse. The interval between the veriest 25 mouther and an ordinarily accomplished elocutionist,^N is scarcely greater than that which separates the latter from the *ideal* actor,

1 was] is *NBR*

2 was] is *NBR*

13 cognisant.] cognizant. *NBR*

15 'N'avons nous] "N' avons nous *NBR*; "N' at line end, avons on next line, *Am, Pt; om hyphen, all editions*

16 connus] [*sic*]: see commentary note 18.19, p. 72, below

18 il sont] [*sic*]: see commentary note 18.19, p. 72, below

28 mouther and an ordinarily accomplished elocutionist, is] mouther who ever enraptured a Surrey audience, and an accomplished elocutionist, like Miss Cushman or Mr Macready, is *NBR*

29 the latter from] these and *NBR*

who should be able to effect for the poetry of Shakspeare what Rachel did for, here and there, a line of Racine. Hence, few lovers of good poetry care to hear it read or acted; for, although themselves, in all likelihood, quite unable to give such poetry a true and full vocal interpretation, their unexpressed imagination of its music is much higher than their own or any ordinary reading of it would be. Poets themselves have sometimes been very bad readers^N of their own verses; and it seems not unlikely that their acute sense of what such reading ought to be, discomposes and discourages them when they attempt to give their musical idea a material realisation. In this matter of the relationship of music and poetry, the voice of theory is corroborated by that of history. 'These two arts,' writes Dr. Burney, 'were at first so intimately connected, and so dependent on each other, that rules for poetry were in general rules for music; and the properties and effects of both were so much confounded together that it is extremely difficult to disentangle them.'^N

Mitford, and other writers, who have treated of Latin and Greek verse as being 'metrical' and 'temporal,' and of our own as 'rhythmical' and 'accentual,'^N have fallen into the strange error of not perceiving that these four epithets must apply to all possible kinds of metre, as far as they really are metre; and that, although the non-coincidence of the grammatical with the metrical ictus, and other peculiarities of Greek and Latin verse, give rise to differences in *kind* between these and the English and other modern European modes of *verse*, the difference of *metre* can be only one of degree.^N It is not to be doubted that 'quantity,' in the ancient composition and delivery of Greek and Latin verse, did involve a stricter measurement of the time of single syllables than subsists in our verse, or in our reading of classical verse, and that a real change did occur in the transition from the 'metrum' of the ancients to the 'rhythmus'^N of the moderns,—a change represented in Greek verse itself by the famous *versus politici* of

1 Shakspeare] Shakespeare, *NBR*

2 did] does *NBR*

7 very] notoriously *NBR*

11 realisation.] realization. *NBR*

13 Dr.] Dr *NBR*

16 together] together, *NBR*

Tzetzes;^N but the only change, as far as regards pure *metre*, which is reconcilable with facts and the nature of the case, is that which consists in rendering 'accentual' division of time the *sole*, instead of merely the *main*, source of metre. In modern verse, those col-locations of accented and unaccented syllables which we call 'feet,' are not true measures,^N as they were, though probably only approximately, in ancient verse. Our verse, for example, delights in the unclassical practice of setting a trochee before an iambus in what we call iambic verse, as—

'For one restraint, Lords of the world beside.'^N

In the proper delivery of this line, the same time, or very nearly, is allowed to elapse between the first and second, second and third, and third and fourth accents; but between the first and second there is *one* unaccented syllable; between the second and third, *none*; and between the third and fourth there are *two*; consequently, the trochee, '*Lords of*,' and the iambus '*the world*,' are both temporarily^N deficient when considered as feet,^N the two unemphatic syllables, *of the*, being pronounced in the time of one of any of the other three unemphatic syllables in the line. Again—

'Come, see rural felicity,'^N

is a verse having the full time of four dactyls, the first two being each represented by a single syllable. Our liability to error, through an indiscriminating use of the same names for different things, may be illustrated by the fact, that *the 'feet' which Quintilian says^N produced the even or common rhythmus,^N namely, the dactyl and anapaest, with us produce the uneven, or triple, and, on the contrary, the iambus and trochee give our even rhythmus.* The word *foot*, however, may be usefully retained^N in the criticism of modern verse, inasmuch as it indicates a reality, though not exactly that which is indicated by it with regard to classical metre. The true meaning of the word for us is to be obtained from at—

9 as—] as *NBR*

15 consequently.] consequently *NBR*

19 Again—] Again, *NBR*

24 the '*feet*' . . . *rhythmus*.] *same words, om italics, NBR*

tending to its employment by Prinz, Calcott, and other^N musical writers, who speak of iambic, trochaic, and dactylic *rhythms*. Thus, a strain in 'common time' beginning with the unaccented note, is called iambic; a strain in 'triple time' beginning with two unaccented notes, anapæstic, and so forth. Each rhythm, in verse as in music, has a very distinct character; and it is obviously convenient that we should have a distinguishing term for it, since this is by no means supplied by the general terms, 'common' and 'triple cadence.'^N 5

The chief source of confusion in modern writings on metre is the nature of the metrical value of the separate syllables^N of which feet and cadence are composed. The common notion of an exact proportion inherent in syllables themselves seems to be quite untenable. The time occupied in the actual articulation of a syllable is not necessarily its metrical value.^N *The time of a syllable in combination, is that which elapses from its commencement to the commencement of the succeeding syllable;* so that the monosyllables, a, as, ask, asks, ask'st,^N though requiring five degrees of time for their articulation, may have precisely the same temporal value in verse, just as, in music played *staccato*^N on the pianoforte, the actual duration of sound in a crotchet or a quaver^N note may be the same, the metrical value depending altogether on the difference of the time which elapses before the commencement of the succeeding note. This may reconcile the fact, noticed by Dionysius and others, that 'one short syllable differs from another short, and one long from another long,'^N with the apparently contradictory rule, 'Syllaba brevis unius est temporis, longa vero duorum.'^N It is furthermore very necessary to be observed, that the equality or proportion of metrical intervals between accent and accent is no more than general and approximate,^N and that expression in reading, as in singing or playing, admits, and even requires, frequent modifications, too insignificant or too subtle for notation, of the nominal equality of those spaces. In the present day, it is the fashion, not only in music and in poetry, but in all the arts, to seek expression at too great an expense of law, and the most approved style of reading is that which ignores the 10 15 20 25 30 35

10 metre] metre, *NBR*

13 seems to be] seems to us to be *NBR*

metre as far as is consistent with the possibility of recognising the verse as verse. It is certain that such reading as this would ill bear me out in my assertion of the metrical isochronism in English and other accentual verse,^N but the constant presence of a general intention of, and tendency towards^N the realisation of this character, will assuredly be always manifest in good verse, well read. Not only may metrical intervals differ thus from their nominal equality without destroying measure, but the marking of the measure by the recurrent ictus may be occasionally remitted, the position of the ictus altered, or its place supplied by a pause,^N without the least offence to a cultivated ear, which rather delights in, than objects to, such remission, inversion, or omission, when there is an emotional motive, as indicating an additional degree of that artistic consciousness, to the expression of which, Hegel traces the very life of metre.^N

A complete and truly satisfactory metrical analysis of any passage even of classical verse, would include a much fuller consideration of the element of pause than has commonly been given to that subject, even by analysts of modern metre. In the works of the most authoritative prosodians—in the work of Hermann^N himself—the various kinds of *catalexis*, and measurable cæsural pause,^N appear rather as *interruptions* than *subjects* of metrical law. Campion, Joshua Steele, and O'Brien ('Ancient Rhythmical Art Recovered'),^N have indeed noted middle and final pause as being the subject of measure; but the two former have done so only incidentally, and the latter has failed to obtain the consideration which, with all the deficiencies of his little work, the boldness and partial truth of his views deserve. Unless we are to go directly against the analogy of music, and to regard every verse affected with catalexis (or a deficiency in the number of syllables requisite

3 me] us *NBR*

3 my] our *NBR*

5 realisation] realization *NBR*

15 metre.] metre.¹ (*with foo'note:*) Hermann derives the metrical ictus from an expression of causative force. His opening chapters, in which he professes to give the philosophic grounds of metre, are needlessly obscure, and, to our thinking, far from satisfactory. *NBR*

19 analysts] analyzers *NBR*

23 Rhythmical] Rythmical *NBR*

to make it a full dimeter, trimeter, tetrameter, etc.) as constituting an entire metrical system^N in itself, which is obviously absurd,¹ we must reckon the missing syllables as substituted by an equivalent pause; and, indeed, in reading catalectic verse, this is what a good reader does by instinct. The idea of metrical sequence between verses is equally contradicted by the notion of 'hyper-catalectic verse.' The nine-syllable trochaics, in Lord Tennyson's 'Vision of Sin,'^N would probably be regarded by prosodians as 'hypercatalectic dimeters;' but the extraordinary pause which is required at the end of every line indicates clearly enough that such verses are really 'trimeters,' the time of *three* syllables being filled with a pause. This pause, when properly rendered, affects the ear as excessive; and therefore the verse, though used three centuries ago by Spenser,^N has never found a place among our recognised metres.

The cæsural, or middle pause, in some kinds of verse, is of such duration that the verse cannot be rightly scanned without allowing for it. Cæsura plays a less refined part in modern than in ancient versification, but still its office with us is far from unimportant. Much over-refinement and many strange mistakes have been fallen into by theorists and theorising poets in connection with this matter. The most common and injurious of such errors is that of identifying metrical pauses with grammatical stops.^N Some of

¹ That Hermann falls practically into this absurdity, may be seen from his mode of treating *anacrusis*, or those 'times' which precede the (first) 'arsis:' these 'times' he really excludes from the metre.^N

1 etc.)] &c.) *Am, P1*

2 absurd,¹] absurd,² *NBR*, with similar numbering of footnotes themselves

7 verse.' The] verse." Mitford was so ignorant of the true analysis of English "heroic verse," that he says, "in setting it to music, the first syllable of the following line would belong to the same bar (meaning by *bar* the space between accent and accent) with the last syllable of the former line." The truth is, if the composer really followed the cadence of heroic verse, he would allow a "rest" at the end of the line equal to the whole time of two syllables. So, alone, would the constitution of such verse be fairly represented. The *NBR*

7 in Lord Tennyson's] in Tennyson's *NBR*; in Mr. Tennyson's *Am, P1*

10 end] pause *NBR*

26 cconnection] connexion *Am, P1*

27 errors] errors, *NBR, Am, P1*

the early English poets were at great pains to try the experiment of making these two very different things coincide. Now, one of the most fertile sources of the 'ravishing division'^N in fine versification is the opposition of these elements—that is to say, the breaking up of a grammatical clause by cæsural pause, whether at the end or in the middle of a verse.

The great magnitude of metrical, as compared with grammatical pauses, seems not to have had so much notice as its curiosity deserves. In beating time to the voice of a good reader of verse, it will be found that the metrical pauses are usually much longer than the longest pauses of punctuation, and that they are almost entirely independent of them. For example, a final pause equal to an entire foot may occur between the nominative and the governed genitive,^N and, in the same sequence of verses, a grammatical period may occur in the middle of an accentual interval without lengthening its time or diminishing the number of the included syllables. In fact, the 'stops,' or conclusions of grammatical clauses, are rather marked by *tone* than *time*.^N Even in the reading of prose, the metrical pauses—for so the pauses between adjacent accents may rightly be called—are of much greater duration than is given to most of the 'stops.'

It is very questionable, indeed, whether English verse has gained by the entire disuse of the cæsural dot, which was always employed, until the middle of the fifteenth century, to indicate the position of the cæsura in those kinds of verse of which a marked cæsura was an essential quality. Of this metrical sign Mr. Guest says, 'No edition of Chaucer and his contemporaries can be complete without it.'^N The value of the cæsural dot will be at once manifest to every reader on perusing such lines as the following, which have been attributed to Surrey, and of the like of which plenty are to be found in the writings of him and his predecessors and immediate successors:—

'And some I see again sit still, and say but small,
That can do ten times more than they that say they can do all.'^N

3 fine] beautiful *NBR*

4 elements—] elements,—*NBR*

7 The great] *no new paragraph in NBR*

16 time] time, *NBR, Am, PI*

26 Mr.] Mr *NBR*

31 predecessors] predecessors, *NBR*

The reader is almost sure to destroy the metre of these lines in his first perusal, for want of an indication of the strong *cæsura*, equal to a pause of an entire foot, in the first line, on the sixth syllable.^N In a language like ours, abounding in monosyllables to such a degree, that ten, twenty, thirty, forty, or even fifty of them, may follow in uninterrupted sequence, as in a passage in the third Act of King John,^N quoted by Mitford, this assistance is absolutely required in verses exceeding the length of the common 'heroic;' and the consequence of its disuse has naturally been the disuse of those of the ancient English metres, some very fine ones, which required it. Mr. Lettson's excellent version of the Nibelungen Lied,^N though singularly faultless in its rhythm for a translation of such magnitude, is continually liable to be misread for want of the *cæsural* sign.

Hitherto I have had occasion to speak only of that primary metrical division which is common to verse and prose. I have now to speak of that which constitutes the distinctive quality^N of verse. Nothing but the unaccountable disregard, by prosodians, of final

-
- 2 *cæsura*, equal to a pause of an entire foot, in] *cæsura*, in *NBR*
 3 on the sixth syllable.] on the sixth, and in the second, on the eighth syllable. *NBR*
 7 assistance is] assistance to the accentuation is *NBR*
 10 those] such *NBR*
 11 Mr.] Mr *NBR*
 11 Nibelungen Lied,] Nibelunglied in the original metre, *NBR*
 15 I] we *NBR*
 16 I] We *NBR*
 17 verse. Nothing] verse. All verse, like all music, is either in triple or common cadence; or, in classical phraseology, comes under either the dactylic or trochaic category. Now, the *triple* cadence is so far removed from the ordinary rhythm of our spoken language, that it is of itself sufficient to constitute verse, without any addition of metrical law. Not so with the *common* cadence, which is that of ordinary prose and ordinary speech, the general rule of the English language being the alternation of a single accented with a single unaccented syllable. Nothing *NBR*
 18 prosodians,] prosodians,¹ (*with footnote:*) It is difficult to discover how far this general law of English verse has been felt by prosodians. Certainly it never has been fairly expressed by them, though Foster gives the English heroic line the name of its Greek counterpart, whereby he assumes such division. *NBR*
 18 of final pauses could] of the final pauses in English verse, could *NBR*

pauses^N could have prevented the observation of the great general
 law,^N which I believe that I am now, for the first time, stating,
 that the *elementary measure, or integer, of English verse is double*
the measure of ordinary prose,—that is to say, it is the space
 which is bounded by *alternate accents*; *that every verse proper* 5
contains two, three, or four of these 'metres,' or, as with a little
 allowance they may be called, '*dipodes*;'^N *and that there is properly*
no such thing as hypercatalexis.^N All English verses in common
 cadence are therefore dimeters, trimeters, or tetrameters,^N and
 consist, when they are *full, i.e.,* without *catalexis*, of eight, twelve, 10
 or sixteen syllables. Verses in triple cadence obey the same law,
 only their length never—except in the Anglo-Saxon alliterative
 metre, of the peculiar laws of which I shall have to speak—exceeds
 that of the trimeter, on account of the great number of syllables
 or places of syllables (twenty-four) which would be involved in 15
 a tetrameter in such cadence. Monometers cannot stand in series
 as verses, though, as terminations of stanzas and interruptions of
 measure for peculiar purposes involving extended pauses, the
 effect of their introduction is often admirable. A few simple con-
 siderations will place this sectional admeasurement^N of English 20
 verse beyond question. It has been rightly felt by Mitford and
 others, that 'verses' of less than six syllables are essentially absurd
 and burlesque^N in their character. The reason is, no doubt, the
 absurd comparative length of the final pause, required to render
 lines of five syllables in common cadence into consecutive verse: 25

2 I] we *NBR*

2 I am] we are *NBR*

3 of *English verse*] of *verse NBR*

5 *that every verse . . . hypercatalexis.* All] and that every verse proper con-
 tains two of these "bars," or "metres," or, as with a little allowance they
 may be called, "dipodes." This law, it is to be observed, is strictly according
 to the analogy of all music in "common time," of which the "strain" is
 measured by "sections" formed of *pairs* of "bars." All *NBR*

8 All English verses] All verses *NBR*

9 tetrameters, and consist . . . cadence.] tetrameters. *om* and consist . . .
 cadence. *NBR*

10 *full,*] *full— Am, P1, P2*

16 in series as] as consecutive *NBR*

21 verse beyond] verse in common cadence beyond *NBR*

25 lines] a line *NBR*

25 into consecutive verse;] into verse; *NBR*

or the equally absurd alternative of the omission of the pause: such lines—and there are plenty of them in Skelton,^N and the burlesque lyrists—are at once felt to be a *mockery of verse*. It happens, however, that in metre, there is but half a foot between the ridiculous and the sublime. The six-syllable ‘iambic’ is the most solemn of all our English measures.^N It is scarcely fit for anything but a dirge; the reason being, that the final pause in this measure is greater, when compared with the length of the line, than in any other verse. Here is an example, which I select on account of the peculiar illustration of its nature as a ‘dimeter brachycatalectic,’ which is supplied by the *filling up* of the measure in the seventh line:—

‘How strange it is to wake
And watch, while others sleep,
Till sight and hearing ache
For objects that may keep
The awful inner sense
Unroused, lest it should mark
The life that haunts the emptiness
And horror of the dark.’^N

We have only to *fill up* the measure in every line as well as in the seventh, in order to change this verse from the slowest and most mournful,^N to the most rapid and high-spirited of all English metres, the common eight-syllable quatrain; a measure particularly recommended by the early critics, and continually chosen by poets in all times, for erotic poetry, on account of its joyous air.^N The reason of this unusual rapidity of movement is the unusual character of the eight-syllable verse as *acatalectic*, almost all other kinds of verse being catalectic on at least one syllable, implying a final pause of corresponding duration.

The iambic ode,^N erroneously called ‘irregular,’^N of which there exist few legitimate examples^N in our language, is, if I mistake

9 I] we *NBR*

11 brachycatalectic,] brachy-catalectic,” *NBR*; brachy- at line end, catalectic on next line, *Am, P1*

26 times,] times *NBR*

30 duration.] *NBR* continues paragraph: We could multiply such proofs as these *ad infinitum*, but must remember our limits.

31 The iambic ode . . .] *om entire paragraph, NBR*

not, a tetrameter, with almost unlimited liberty of catalexis, to suit the variations of the high and stately lyrical feeling^N which can alone justify the use of this measure. The existence of an amount of catalectic pause varying from the time of two to fourteen syllables^N—for the line, in this kind of metre, may change at once to that extent—is justified by the analogy of the pauses, or stops, in a similar style of music;^N and the fact of this amount of catalexis being of the essence of this metre, seems to have been unconsciously felt and acknowledged by almost all who have written or attempted to write in it; for almost all have tried to represent the varying pauses, and to prepare the ear for them, by printing the lines affected with catalexis with shorter or longer blank spaces at the beginning;^N a precaution which seems to me to be unnecessary; for, if the feeling justifies the metre, the ear will take naturally to its variations; but if there is not sufficient motive power of passionate thought, no typographical aids will make anything of this sort of verse but *metrical nonsense*—which it nearly always is, even in Cowley,^N whose brilliant wit and ingenuity are strangely out of harmony with most of his measures.

It is necessary, in connection with this part of the subject, to remark, that although every complete verse, in common cadence, must have the time of two or more metres or *sections* (as it may be more expedient to call these primary accentual divisions of verse), it by no means follows that the verse must begin or end with the commencement or termination of a section.^N In the quotation given above, the first accentual section begins with the second syllable of the first verse, and the second section commences with the last syllable of that verse; and, taking in the pause equivalent to two syllables, ends with the first syllable of the next, and so on, exactly as is the case with the sections in musical composition, which seldom begin with the first note of the strain or end with the last. When every line in a passage of poetry begins with the beginning of an accentual section, the effect is an increase of emphasis, but a great diminution of the impression of con-

20 connection] connexion *Am, P1*

22 more metres or *sections*] more *sections* *NBR*

22 (as it may be more expedient to call] (as we may call *NBR*

26 accentual] accential *NBR*

34 emphasis,] emphasis *NBR*

tinuity, and, in general, of rhythmical beauty. Unmixed 'trochaics' or 'dactyls' have seldom been written by poets of fine musical feeling.^N

It will generally be found that in verses which strike the ear as extraordinarily musical, the peculiarity is mainly owing to an unusually distinct and emphatic accentuation of the first syllable in the metrical section, as in the following lines from the 'Merchant of Venice':—

'The cro'w doth sing as swe'tly as the la'rk
When ne'ither is atte'nded; and I thi'nk
The ni'ghtingale, if she' should sing by da'y,
When every goose is ca'ckling, would be thought
No be'tter a musi'cian than the wre'n.'^N

In these blank trimeters, properly read, there is a major and a minor accent^N in every section but one. Shakspeare, the most musical of writers, affords more examples of lines of this constitution than any other English poet. Dryden and Pope would have called these verses weak. Their 'full resounding line'^N studiously avoided these melodious remissions of the alternate accents. Curiously enough, Mitford quotes^N the above lines as an example of *departure* from the modulus of heroic verse, although his own principle of referring the metre of verse and that of music to a common law, should have taught him that they exemplify the most exact fulfilment of that modulus. The lovely song in 'Measure for Measure,' beginning—

'Take, oh take those lips away,'^N

Gray's ode—

'Ruin seize thee, ruthless king,'^N

and probably most other pieces which have become famous for their music, will be found, on examination, to depend for much of

12 every] e'very *NBR*

14 In these] *no new paragraph in NBR*

15 section but one.] section. *NBR*

15 Shakspeare] Shakespeare *NBR*

27 ode—] Ode— *NBR, Am, Pr*

their mysterious charm upon the marking of the section by extra emphasis on the first accent. Indeed, this indication of the section would seem to be a necessity deducible from the fact of verse being measurable by sections, which would have no meaning unless their existence were made apparent by at least an occasional marking of them.

5

English poetry^N (including Anglo-Saxon) divides itself into three great classes:^N alliterative, rhyming, and rhymeless. The

4 meaning] meaning, *NBR*, *Am*, *Pi*

6 them.] *NBR* continues with new paragraph: If we are right in the foregoing statement of the fundamental principle of English verse, much modern writing, professing to be verse, is, in fact, no such thing. A great deal of Southey's "irregular verse" is nothing but prose, with the accentual and grammatical pauses typographically indicated. On opening the verse books published in the present day, we are almost sure to be struck by the profound aspect of the metres. The left side of the page, where the lines begin, is often more variously indented than the right side, where they leave off. Gulfs and creeks of clean paper alternate with promontories of print, without any visible symmetry; and the mind of the hopeful reader is of course prepared by the view for some mystery of music, some subtle strain of rhythm,

"With many a winding bout

Of linked sweetness long drawn out;"

but, if he be a modest and inexperienced reader, he is sadly put out of countenance by finding that the rhythmical motives which he takes it for granted the poet had, in thus leaping from long lines to short ones, and back again, are quite beyond his powers of perception. So far are such pages from seeming to him uncommonly musical, as pages of aspect so pretentious are bound to be, that to his ear they are uncommonly prosaic, and he concludes probably that his metrical comprehension is only of a nursery-rhyme calibre. Now the truth is that, in the great majority of cases, these abstruse-looking variations have no musical motive at all; and the only intelligible way of accounting for their existence is to suppose, that the incapable and ignorant writer, finding a true metre, however simple, too hard for him, altogether abandoned the primary law of sectional symmetry (obeyed *instinctively* by every good poet), and pursued his slipshod and slovenly course, unfettered by any thing but rhyme, and sometimes not even by that. Occasionally the "poet" assumes a method in his metrical madness, and in succeeding passages, repeats, for the sake of similarity (not symmetry), the forms, which in the commencing "stanza" were the result of ignorance and meaningless chance.¹ (*with footnote:*) Poets of very high character have made the mistake of adopting an over-elaborate rhythmical form as a recurrent stanza, merely because its movement was inspired by, and suited to, the opening thought; Donne's Epithalamium, on the Count Palatine and the Lady Elizabeth being married on St Valentine's day is an example.

8 The distinctions] We believe that the distinctions *NBR*

distinctions between these kinds are more real and vital than is commonly imagined; and I shall now state, as briefly as may be, the main characteristics of each.

There could scarcely have been devised a worse illustration of alliteration than Pope's often-quoted example, 'apt alliteration's artful aid.'^N A young writer who, had he lived a few years longer, would probably have been famous without the monument of the most beautiful elegiac poem of modern times, in one of the thoughtful essays privately printed in his remarkable 'Remains,' observes justly that 'Southern languages abound in vowels, and rhyme is the resonance of vowels, while the Northern overflow with consonants, and naturally fall into alliteration.'^N Now, alliteration is so essentially consonantal, that, in Anglo-Saxon and Icelandic poetry,^N in which this assonance has been cultivated as an art, there is properly no such thing as alliteration of vowels;^N although, when the requisite number of alliterating consonants in each verse or distich^N cannot conveniently be produced, three words beginning with vowels are permitted to take the place of alliterating consonants, provided *that all these vowels are different*.^N Like rhyme, alliteration is no mere 'ornament'^N of versification: it is a real and powerful metrical adjunct, when properly employed. If rhyme, as I shall soon show, is the great means, in modern languages, of marking essential metrical pauses, alliteration is a very effective mode of conferring emphasis on the accent, which is the primary foundation of metre. Could any rule be fixed for the place, in modern verse, of that which may be said partly to owe its effect to surprise,^N as rhyme has been said to appeal to memory and hope,^N we should allot its position to principal accents only; that is, to the major accents at the beginning of sections; to those on either side of the strong cæsura in 'asynartete' verses, that is, verses having a fixed place for the cæsura; and so

2 I] we *NBR*

5 Pope's] the *NBR*

5 example.] example *NBR*

10 that] that, *NBR*, *Am*, *P1*

22 I] we *NBR*

29 only;] only, *NBR*

29 sections;] sections, *NBR*

31 cæsura;] cæsura, *NBR*

forth. To certain kinds of metre of the class just named, alliteration might be applied systematically with considerable profit, not in every line, perhaps, as in the ancient alliterative metres, but in such lines only, as, on account of the irregular suppression or multiplication of unaccented syllables, leave the place of the indispensable pause so doubtful as sometimes to require a second reading to determine it. Although superfluous alliteration, like all kinds of superfluous emphasis, is vulgar and disgusting, the verse of the most classical of our poets is often much more indebted for its music to alliteration than is commonly supposed. By a poet, who is a master of his art, and knows how to conceal such assonances by alliterating initial letters with others in the middle of words, or by employing similar consonantal sounds represented by different letters,^N and so on, the most delicate, as well as the most forcible effects, of emphasis may be given, as if by magic, and the impression of metre everywhere enhanced as if by an invisible agent. Furthermore, as rhyme gracefully used has a certain charm proper to itself, and apart from its metrical value, so alliteration is sometimes a real ornament when it is little else, as in this epitaph 'On a Virgin,' by Herrick:—

'Hush'd be all things; no noise here,
But the toning of a tear;
Or a sigh of such as bring
Cowslips for her covering.'^N

But alliteration has served, and, in Icelandic verse, still serves, a far more important and systematic purpose. One of the most scientifically perfect metres^N ever invented, if, indeed, it be not perfect beyond all others, when considered with reference to the language for which it was destined, is the great Gothic alliterating metre,^N the only metre of which we can affirm that it has been the main vehicle of the whole poetry of any one language, much less of a group of languages.^N The general law of this metre is, that it shall consist of a series of verses, each of which is divided, by a powerful cæsure, into two sections, or hemistichs. Each hemistich contains two accented syllables, and an indefinite number of un-

1 named, alliteration] named, we can imagine, indeed, that alliteration *NBR*
25 and,] and *NBR*

accented ones; the accents being occasionally, though rarely, adjacent, and sometimes, though not less rarely, preceded, separated, or followed by as many as three syllables without accent, that being as large a number as can be articulated without destroying the approximate equality of time between accent and accent, which, I cannot too often repeat, is the primary condition of metre in all languages. In the first hemistich, the two accented syllables alliterate, and this alliteration is continued on to one, and that one most usually, though not, as Rask^N would have it, regularly, the first of the accented syllables in the second. This law, which seems to have been regarded by Mitford, Percy, Rask, Guest, Hegel, and others,^N as an arbitrary one, is *most admirably adapted to fulfil the conditions of a truly accentual metre*, that is to say, of a metre which, totally abandoning the element of natural syllabic quantity, takes the isochronous *bar* for the metrical integer, and uses the same kind of liberty as is claimed by the musical composer, in filling up that space. Of this metre, which in England outlived the Anglo-Saxon language^N several centuries, the following lines from 'Pierce Plowman's Visions,' may serve as an illustration; it being understood that the two distichs^N are usually written as one line in Anglo-Saxon verse.

'I looked on my left halfe
 As the lady me taught,
 And was ware of a woman
 Worthlyith clothed,
 Purfiled with pelure,
 The finest upon erthe;
 Crowned with a crowne,
 The king hath no better.'^N

This rule must appear extremely simple even to those to whom it may be presented for the first time. The artistical effect which results from its observance cannot be expected to strike so immediately, but we venture to say that no good ear, when once accustomed to it, can fail to perceive in this law a fountain of pure

6 which, I] which we *NBR*

12 is *most*] is, if we mistake not, *most* *NBR*

and beautiful metrical character,¹ or at least to absolve it from the charge of any essential quaintness or oddity, though an appearance of such character inevitably attaches itself at first to what is so far from our daily notions. The meaning of this law, the cause of its just effect, seems, as I have hinted, to have been overlooked by critics. If I do not err, the following is the right account of this interesting matter. It is to be observed, first, that, according to the rule of this measure, the hemistich or versicle of two accents may contain from three to seven, or even more syllables; secondly, that this metre, like all others, depends for its existence on having the metrical accents in easily recognisable positions, a doubtful place for the accent being ruinous to any metre; thirdly, that, in a language consisting, as the Anglo-Saxon does, chiefly of monosyllables, the place of the accent in a series of several syllables must often be doubtful, unless it occurs pretty regularly on every second or every third syllable, as in iambic and anapæstic verse, or unless the immediate recognition of its place be assisted by some artifice. *Now, this artifice is supplied by the alliteration, which marks, as a rule, at least two out of the four emphatic syllables in each pair of versicles, and these two are precisely those which, in asynartete verse, like the Anglo-Saxon, it is most essential that there should be no doubt about, namely, the emphatic syllable which precedes, and that which follows the strongly marked cæsure by which the versicles are separated.* The metrical dot^N which, in ancient MSS. commonly marks the main cæsure in Anglo-Saxon and other Old English^N asynartete verse, is unessential in this place, if the alliteration be properly adhered to. The dot was most likely used at first only to distinguish verses,² and its further

¹ Since these lines were written, Mr. William Morris has used, with sometimes excellent effect, a metre very similar to this in his poem called 'Love is Enough.' His verses, however, would frequently have been the better for adhering more closely than they do to the alliterative law of the original metre.^N

² 'Anglo-Saxon poetry,' says Mr. Guest, 'was written continuously like prose. In some MSS. the point separated the sections,' i.e., versicles or hemistichs; 'in

1 character,¹] character, *om footnote number and footnote, NBR*

5 I] we *NBR*

6 I] we *NBR*

11 recognisable] recognizable *NBR*

n2 Mr.] Mr *NBR*

n2 i.e., versicles] i.e. versicles *NBR*

employment to mark the cæsura seems likely to have arisen from the lax observance, by some poets, of the alliterative law, which, in Anglo-Saxon verse, is sometimes neglected to a degree for which we can only account by the supposition that this unartistic use of the cæsural dot reacted upon the practice of the poets, and increased the laxity which it was employed to counteract. This, however, it could only do in very small part; it quite fails to supply the needful assistance to the accentuation in such a metre, although it marks the place of a pause. In fact, *the law of alliteration is the only conceivable intrinsic mode of immediately indicating the right metrical accentuation where the language consists mainly of monosyllables and the verse admits of a varying number of unemphatic syllables, before, between, and after the accented ones.*

The weak point of Rask's approximate statement of the laws of Anglo-Saxon versification has been pointed out by Mr. Guest, but the writer's view of *why* it is the weak point seems to me to be erroneous. Rask says that all the syllables preceding the alliterating syllable in the second hemistich are unaccented, and form a 'complement'^N which must be carefully separated from the verse, of which this 'complement' forms no part. Mr. Guest rightly thinks that, when, as sometimes happens, the alliterating syllable is preceded by four, five, or more syllables, it is impossible to read them all without accentuation,^N but the more forcible^N answer is, that the very notion of a 'complement,' as stated by Rask, is contrary to the nature of metre. The 'anacrusis,' or unaccented portion of a foot or bar,^N which generally commences a verse or a strain of melody, is the nearest approximation to Rask's idea of a 'com-

others it separated the couplets' (*i.e.*, verses); 'in others the point was used merely to close a period, and the versification had nothing but the rhythm to indicate it.'^N

2 observance,] observance *NBR*
 4 account by] account, on *NBR*
 12 monosyllables] monosyllables, *NBR*
 15 Mr.] Mr *NBR*
 16 me] us *NBR*
 20 Mr.] Mr *NBR*
 n couplets'] couplets," *NBR, Am, Pr*
 n (*i.e.*, verses);] (*i.e.* verses); *NBR*

plement' which the nature of metre will admit; but 'anacrusis' is always less than the isochronous metrical or musical spaces which succeed it, whereas Rask's 'complement,' as we understand, and as Mr. Guest understands it, may be of indefinite length, to the utter destruction of all metrical continuity.^N The true account of all those cases in which more than two, or at most three, syllables precede the alliterating syllable in the second hemistich is, that, when they are not erroneous transcriptions, they are metrical laxities, from which we have no reason to suppose that Anglo-Saxon poets were singularly exempt.

The view which I have taken of the metrical motive of alliteration in Anglo-Saxon verse, as a means of emphasising to the hearer, and of immediately certifying to the reader, the places of the principal accents, is further confirmed by the fact, that, whereas, when the Anglo-Saxon poets used rhyme, they lavished it with an abundance which showed that it had no metrical value in their eyes, and was introduced for the mere pleasure of the jingle, and to such an extent, that every word in a famous poem quoted by Conybeare^N rhymes with some other, it was just the reverse with the alliteration, which is almost invariably limited to three syllables. Now, had it not been for the existence of the metrical motive which I have indicated, the liking for jingle which led to the composition of such rhymes would have also led to a similar profusion of alliteration; but this limitation of the alliteration to the places of the most important accents was strictly observed, and immoderate alliteration only manifested itself in English verse, when the alliterative *metre* had given place to metres regulated by *rhyme*,^N after which change, rhyme assumed metrical strictness and moderation, and alliteration, when used at all, was confined by no rule, but was sometimes carried through

4 Mr.] Mr *NBR*

5 The true] We feel no doubt but that the true *NBR*

7 hemistich] hemistich, *NBR*

11 I] we *NBR*

12 emphasising] emphasizing *NBR*

22 I] we *NBR*

29 moderation,] moderation; *NBR*

every word in a verse, without any regard to the accentual quality of the syllables.¹

It seems to have afforded matter of surprise to some, that the Anglo-Saxon poets, though fully understanding the metrical use of final rhyme, should have employed it *metrically* only when writing in *Latin*.^N A little consideration, however, will suffice to show that final rhyme is not only not necessary, but that it is contrary to the nature of Anglo-Saxon alliterative verse, of which the greatest commendation is the vast variety allowed for the position of the accents—a variety not possible where the accents are not artificially indicated. It is obvious that this variety would be very much diminished by the use of final rhyme, which, as in the only regularly rhyming Anglo-Saxon poem known, namely, that which Conybeare gives in his 'Introduction,' both supersedes the object of alliteration, and compels a like arrangement of accented and unaccented syllables in the latter part of each versicle. The accentual variations possible in an Anglo-Saxon verse—(Rask would call it a couplet)—of four accents, are computed by Mr. Guest as being 324 in number.^N Final rhyming of the versicles or hemistichs would greatly reduce this number.^N

Before taking leave of this part of my subject, something must be said concerning the question of the cadence of Anglo-Saxon alliterative verse. This question, at first sight, appears to be one of more difficulty than it really is. The actual metrical delivery of any long passage of Anglo-Saxon verse might puzzle the best

¹ Welsh poetry, from the earliest times, has made an abundant use of alliteration, the rules for its employment having even been fixed at congresses of the bards; but, as far as I can judge from examination of the verse without a knowledge of the language, the alliteration in Welsh poetry is not *metrical*, but '*ornamental*.'^N

8 of which the greatest] its greatest *NBR*

9 is] being *NBR*

10 accents—] accents, *NBR*

11 obvious] obvious, *NBR, Am, P1*

18 Mr.] Mr *NBR*

20 would greatly reduce] would reduce *NBR*

20 number.] variety to probably less than one-tenth. *NBR*

21 my] our *NBR*

25 verse] verse, *NBR*

n I] we *NBR*

n '*ornamental*.'] '*ornamental*.' *NBR*

Anglo-Saxon scholar, owing to the impossibility of settling, in every case, the right pronunciation of words, and to the fact that the laws of alliteration, as stated by Rask, though they must have afforded most sufficing assistance to those for whom Anglo-Saxon was a living language, are by no means so invariably observed as to afford *infallible* guidance to us. The cadence, however, may be settled theoretically, by a consideration of the constant nature of metre. Indeed, I hold, against the opinion of Mr. Guest, that Mitford has settled the question, and has proved that the cadence is triple. Mr. Guest maintains that, in our ancient poetry, the common and triple cadences were inextricably mixed, and that 'it is not till a period comparatively modern, that the common and triple measures disentangle themselves from the heap, and form, as it were, the two limits of our English rhythm.'^N Now, in support of Mitford's view:—First: There is a strong natural probability that the verse of a language like the Anglo-Saxon, which, when spoken, would fall into 'common' or 'iambic' time, on account of the great preponderance of monosyllables, and the consequently usual alternation of one accented and one unaccented syllable, would assume the 'triple' or 'anapæstic' cadence, as the simplest and most obvious distinction from prose and ordinary speaking.^N Secondly: The triple and common cadences cannot be mixed,^N as Mr. Guest supposes them to have been, without destroying cadence altogether. The example which Mr. Guest gives of this imaginary mixture, tells strikingly the other way, and proves the defective ear, which seems to have led the writer into this and other mistakes. Mr. Guest quotes the following lines by Sir Walter Scott:—

'Merrily swim we: the moon shines bright:
 Downward we drift through shadow and light:
 Upon yon rock the eddies sleep
 Calm and silent, dark and deep.'^N

8 I.] we *NBR*

8 Mr.] Mr *NBR*

10 Mr.] Mr *NBR*

14 Now, in support] Our space permits us to do no more than adduce the following considerations in support *NBR*

15 First:] First, *NBR*

22 Secondly:] Secondly, *NBR*

23 Mr.] Mr *NBR*

24 Mr.] Mr *NBR*

27 Mr.] Mr *NBR*

The last line, Mr. Guest says, is in common cadence.^N Now, its excellent effect, on the contrary, depends entirely upon the obligation to read it into triple cadence, by dwelling very long on the accented syllables, an obligation which results from its forming an integral part of a passage in that cadence. Forget the three preceding lines, and read the last as if it formed one of a series of seven-syllable trochaics, and its movement and character are totally changed. *Thus we see that an entire line may be in common or triple cadence, according to the cadence of the context.* In 'Paradise Lost'^N there are several lines, which, if they stood alone, or in juxtaposition with others like them, would naturally read into triple cadence. Thirdly and lastly: Much, if not all, the supposed difficulty in the way of regarding Anglo-Saxon verse as altogether in triple time, disappears when we remember that it was originally meant to be sung to the harp,^N and that its rhythmical movement might very well be obscure, confused, and apparently 'mixed,' until developed by highly emphatic delivery, and musical accompaniment.

The metrical function of rhyme, like that of alliteration,^N has never yet been fully recognised. The battle of rhyme was fought with much ability between Campion and Daniel, in the beginning of the seventeenth century. Campion, in his 'Observations on the Art of English Poesy,' violently attacked 'the vulgar and unartificiall custome of riming,'^N and supported his destructive with a constructive attempt, giving specimens of several modes of rhymeless English metre,^N his example of heroic verse^N being remarkable for its studied, and almost Miltonic science,^N as compared with the like attempts of Surrey and Grimoald.^N Daniel meets Campion's vituperation of rhyme, as a superfluous and barbarous^N excrescence, with solid, and sometimes profound, arguments. He justly says, 'Our rhyme is an excellencie added to this worke of measure,'^N and though himself a scholar, in a time of strong scholastic prejudices, declares it to be 'a harmonie farre happier

1 Mr.] Mr *NBR*

6 seven-syllable] seven syllable *NBR*

11 juxtaposition] juxta-position *NBR*; juxta- at line end, position on next line, *Am, Pt*

12 lastly: Much,] lastly, much, *NBR*

22 on] in *NBR*

than any proportion antiquitie could ever shew us,'^N adding, concerning the classic numbers advocated by his adversary, the following remarks, which are worth the consideration of those who, in our own day, would revive Campion's heresy:—^N

'If ever they become anything, it must be by the approbation of ages, 5
that must give them their strength for any operation, or before the world
will feel where the pulse, life, and energy lies, which now we're sure where
to find in our rymes, whose knoune frame hath those due staves for the
mind, those incouters of touch as make the motion certaine, though the 10
varietie be infinite. Nor will the generall sort, for whom we write (the
wise being above bookes), taste these laboured measures but as an orderlie
prose when we have done all. For the kinde acquaintance and continuall
familiarity ever had betwixt our ear and this cadence, is growne to so
intimate a friendship as it will now hardly ever be brought to misse it. 15
For bee the verse never so good, never so full, it seems not to satisfie nor
breede that delight as when it is met and combined with like sounding
accents which seemes as the jointure without which it hangs loose and can-
not subsist, but runs wildely on, like a tedious fancie without a close.'^N

This writer was the first to do justice to rhyme as a means of 20
indefinitely extending the limits,^N and multiplying the symmetry
of measure by the formation of stanzas.

'These limited proportions and rests of stanzas are of that happiness, 25
both for the disposition of the matter, and the apt planting of the sentence,
where it may best stand to hit the certaine close of delight, with the full
body of a just period well carried, as neither the Greeks nor the Latins
ever attained unto.'^N

The transcendent genius of Milton succeeded in establishing 30
one kind of rhymeless narrative metre, in the face of the obstacles
justly alleged by Daniel;^N and the ever-increasing familiarity of
that metre to English ears, has given rise, in our days, to renewed
doubts of the legitimacy of rhyme, and to renewed occasion for
insisting on its claim. Rhyme is so far from being extra-metrical
and merely 'ornamental,' as most persons imagine it to be, that

4 heresy:—] heresy: *NBR*

7 energy] energie *NBR*

12 the] this *NBR, Am, P1*

14 friendship] freindship *NBR, Am, P1*

17 accents] accent; *NBR*; accent followed by extra space, at line end, *Am, P1*

it is the quality to which nearly all our metres owe their very existence.^N The octo-syllabic couplet and quatrain, two of the most important measures we have, are measures only by virtue of the indication, supplied by rhyme, of the limits of the verse; for they have no catalectic pause, without which 'blank verse'^N 5 in English is impossible. All staves, as Daniel remarks, are created by rhyme.^N It is almost impossible, by even the most skilful arrangement of unrhymed verses, to produce a recurrent metre of several lines long. Campion, in his beautiful lines, beginning 'Rose-cheek'd Laura, come;' Collins, in his 'Ode to Evening;' Lord 10 Tennyson, in his famous song, 'Tears, Idle Tears,' and a few other poets, in one or two short poems^N each, have succeeded in forming the stave without rhyme; but the rareness of these attempts proves the difficulty of succeeding in them, and, after all, the success seems scarcely worth the pains. Sir Philip Sydney 15 and George Puttenham agree with Daniel^N in regarding rhyme as the highest metrical power we have. Mr. Guest, in modern days, does rhyme the justice to say, that 'it marks and defines the accent, and thereby strengthens and supports the rhythm. Its advantages have been felt so strongly, that no people have ever 20 adopted an accentual rhythm without also adopting rhyme.'^N Mitford and others have also recognised the function of rhyme as a time-beater,^N though their imperfect apprehension of the accentual constitution of our verse has necessarily prevented a clear understanding of that function. Hegel, whose observation on the necessity 25 of the material counterpoise afforded by metre to the high spirituality of poetic thought has been already quoted,^N remarks, in comparing ancient with modern versification,^N that, whereas in the first, that counterpoise is mainly supplied by the natural length or brevity of syllables, which spiritual expression is not permitted 30 to alter or destroy, in the latter, the verbal accent, conferred by the signification, gives length wherever it chances to fall. *Du liebst*^N is a spondee, an iambus, or a trochee, according to the signification borne by the words. The material or external element

10 Lord] Mr *NBR*; Mr. *Am. Pr*

17 Mr.] Mr *NBR*

23 apprehension] apprehensions *NBR*

27 thought] thought, *NBR*

31 destroy,] destroy; *NBR*

of syllabic quantity, is thus dissolved and lost in the spirituality^N which produces quantity instead of obeying it; and this loss, he maintains, is not compensated by the law of accentual division which remains. A new power, working *ab extra*, is required; and this is found in rhyme,^N of which the very grossness, as compared with syllabic quantity, is a great advantage, inasmuch as the greater spirituality of modern thought and feeling demand a more forcible material contrast.

The influence of rhyme upon measure is most remarkably shown in its simplest operation; for, in stanzas of elaborate construction, its powers, though always metrical and decisive, are too intricately involved, and too much connected, in their working, with other metrical principles, to be traced and described in this brief summary. Every one feels that, in a rhymed couplet, there is an accentual emphasis upon the second line, which tends to a corresponding concentration of meaning. But this very power of concentration implies a power of distribution. Perhaps the stateliest and most truly 'heroic' measure in any language, dead or living, is the 'rhythm royal,' a stanza of seven ten-syllable lines, with three sets of rhymes so distributed that the emphasis derived from rhyme, in one part, is exactly neutralised by a similar concentration upon another. This, according to Puttenham, 'is the chief of our ancient proportions used by any rimer writing anything of historical or grave import.'^N This was the heroic measure of Chaucer and his successors for nearly three centuries, during which period 'the heroic couplet' was regarded as fit only for humorous^N subjects.

A rhymed stave has its criterion for length^N in the length of the period. That which is too long for a period is too long for a stave, which, as a rule, requires that there shall be no full stop

7 feeling] feeling, *NBR*, *Am*, *P1*

9 The influence] *no new paragraph in NBR*

12 connected,] connected *NBR*

14 brief] hasty *NBR*

15 tends to] requires *NBR*

17 Perhaps the] Perhaps he *extra space before he P2*

20 distributed] distributed, *NBR*

21 rhyme,] rhyme *NBR*

21 neutralised] neutralized *NBR*

28 A rhymed] *no new paragraph in NBR*

except at the end. But the average length of the period will vary with the stateliness of the style. As the 'Pope couplet' takes the narrowest, 'Rhythm royal' assumes the widest limit practicable for a long poem. The former measure, after enjoying more than a century of unequalled favour, has now relapsed into its old disrepute; and most persons will now agree with Daniel, when he writes: 'I must confesse that, to mine own eare, those continuall cadences of couplets, used in long and continued poems, are very tiresome and displeasing.'^N The fault of this couplet is not only its essentially epigrammatic character, which is but a relative defect; it is, furthermore, absolutely faulty, inasmuch as the combination of immediately recurrent rhyme, with the long final pause, gives an emphasis contrasting too strongly with the very weak accentual construction of the line, which, *as it is ordinarily treated*, has no sectional—i.e., 'dipodal'—division.^N This measure, having thus no place for the major accents *unmistakably* fixed, as is the case with all true dimeters and tetrameters, most poets have, throughout their writings, neglected those accents, or misplaced them. The poverty of this metre, no less than its epigrammatic character, fits it, however, for the purposes of satire,^N which, in most of its kinds, has any property rather than that of 'voluntary moving harmonious numbers.'^N

The class of metres, which, of all others, is proved, by theory as well as experience, to be the best adapted to the popular mind in all ages, could not exist in modern languages, without rhyme. This is the tetrameter of the trochaic or 'common' cadence. Many metres come under this head, and all of them have been really *popular*, which cannot be said of any form of trimeter in the same cadence. The ancient 'Saturnian,' though described by Hermann^N as a catalectic dimeter iambic, followed, with the division of a powerful cæsure, by three trochees, is, when scanned with allow-

11 defect;] defect: *NBR*

11 it is,] it is *NBR*

14 *as it is ordinarily treated*,] *same words, om italics, NBR*

15 sectional—i.e., 'dipodal'—division] sectional, i.e. "dipodal" division *NBR*

15 having thus no] having no *NBR*

16 *unmistakably*] *unmistakeably NBR*

17 all true dimeters] all dimeters *NBR*

23 metres,] metres *NBR*

30 followed,] followed *NBR*

ance for the cæsural and final pause, obviously a tetrameter, as any one may satisfy himself from this illustration,

‘The Queen was in her parlour, eating bread and honey,’

which Macaulay, in a note to the ‘Lays of Ancient Rome,’ gives as an example of ‘a perfect Saturnian line.’^N The ‘Cid’ and ‘Nibelungen Lied’ are both in this metre, though the authors have adopted the great latitude, falsely called license,^N in the use or omission of middle pauses and catalexis, which Hermann remarks in the employment of this metre by Livius Andronicus and Nævius.^N To this head also belongs the once popular ‘Alexandrine,’ as it appears in the Polyolbion.^N I suppose that most critics would call this a trimeter, but I defy any one to read it into anything but a tetrameter,^N having a middle and a final pause each equal to a foot. *The so-called ‘Alexandrine,’ at the end of the Spenserian stanza, is quite a different verse,^N though including the same number of syllables; it is the mere filling up of the trimeter;* and that Spenser intended it so is proved by the innumerable instances in which he has made middle pause impossible. Between the true Alexandrine, then, which is loaded with pause and catalexis to the utmost the tetrameter will bear, and the acatalectic tetrameter, as represented by the sixteen syllables constituting the half of the eight syllable quatrain, there are as many metres, which are real tetrameters, as there are possible variations of the middle and final pause. Of these, none has taken so strong a hold upon the English ear as the ballad metre^N of fourteen syllables, with the stress on the eighth, or, what is the

1 cæsural and final pause,] cæsural pause, *NBR*

2 illustration,] illustration:—*NBR*

3 honey,] honey.” *NBR*

4 which] Which *NBR*

5 ‘a perfect Saturnian line.’] ‘a perfect Saturnian line.” *NBR*

5 ‘Nibelungen Lied’] “Nibelunglied” *NBR*

11 I] We *NBR*

12 I] we *NBR*

14 *The . . . trimeter;*] *same words, om italics,* *NBR*

15 Spenserian] Spenserian *NBR*

17 Spenser] Spencer *NBR*

23 metres, which are real tetrameters, as] metres as *NBR*

same thing, the stave of 'eight and six.' Here, it may be remarked by the way, that Dr. Johnson's assertion that the ballad stanza of seven accents 'taught the way to the Alexandrines of the French poetry,' instead of being, as Mitford says, 'a proof of his ignorance of French poetry,'^N appears to indicate his just appreciation of their heroic verse, as belonging to the tetrameter stock and not the trimeter. This ancient narrative metre, which, though almost excluded from the 'polite literature' of the eighteenth century, never lost its charm for the people, has lately recovered something of its ancient credit. Its true force, however, can only be shown in more sustained flights than have been attempted in it by modern poets. Properly managed, there is no other metre so well able to represent the combined dignity and impetuosity of the heroic hexameter. This was felt by the old writers, and, accordingly, we have Chapman's Homer, Phaer's Virgil, Golding's Ovid, and other^N notable translations in that grand measure. Of these, Chapman was the best poet, but Phaer the best metrist; and as this measure is again coming into fashion, I may be allowed to point out one interesting peculiarity in the versification of the latter. It is the use of what is commonly, but erroneously regarded as elision, as a deliberately adopted mode of relieving the cadence and approximating it to the rhythm of the hexameter. Here are four average lines:—

'Thus, rolling in her burning breast, she strait to Acolia hied,
Into the countrie of cloudy skies, where blustering windes abide.
King Æolus the wrastling windes in caves he looks full low;
In prison strong the storms he keeps, forbidden abroad to blow.'^N

In these four lines, we have no fewer than six real anapæsts,

1 it may be remarked] we may remark, *NBR*

2 Dr.] Dr *NBR*

4 'a proof of his ignorance of French poetry,'] *same words, om quotes, NBR, AM, PI*

5 appears to indicate] appears to us to indicate *NBR*

17 and] and, *Am, PI*

18 I] we *NBR*

24 Acolia] [*sic*]: see commentary note 45.27, p. 96, below

counting 'wrestling'^N as one. When we say *real anapæsts*, we mean to exclude those which are commonly called anapæsts, as—

'And we order our subjects of every degree,
To believe all his verses were written by me.'^N

In this, our vulgar triple cadence, the feet, by temporal measurement 5
of the syllables, are nearer to tribrachs or molossi than anapæsts;
whereas, in cases of so called elision like the above, two syllables
really are read into about the time of one, and *such cases constitute*
the only element of true temporal metre, in the classical sense, of
which our language is capable. Many poets have introduced 10
a superfluous syllable for peculiar effects, but Phaer is the only
writer I know of who has turned it into a *metrical* element in this
way. The poet who may be courageous enough to repeat, in our
day,^N Phaer's experiment (the success of which, in his time, is
proved by its never having been remarked), must fortify himself 15
against the charge of being 'rough,' 'unmusical,' and so forth,
with the assurance, that, wherever there is true adherence to law
and proportion there is also beauty, though want of custom may
often make his law seem license to his readers. A considerable
step has been taken towards the recognition of this element, as 20
a regular part of English metre, in the omission, from the pages
of our poets, of the comma indicative of an elision which does not
really exist.^N This little digression may be considered with Foster's
remark, made at a time when the mark of elision was always
used, that 'the anapæst is common in every place (of English 25
iambic verse), and it would appear much oftener, with propriety
and grace, *if abbreviations were more avoided.*'^N

'This tynkerly verse, which we call rhyme,'^N includes then, all
the forms of the tetrameter, *the major accents of which could not*
be expressed to an English ear by any other means, except allitera- 30

¹ Webbe.

3 every] ev'ry *NBR*

5 vulgar] common *NBR*

8 *such . . . capable.*] *same words, om italics, NBR*

12 I] we *NBR*

18 proportion] proportion, *NBR, Am, Pr*

30 except alliteration] except, perhaps, alliteration *NBR*

tion, which is a sort of rhyme. I need not inquire into any of the minor and better recognised functions of rhyme in order to secure the student's respect for it.

Campion has given examples of eight kinds^N of 'blank verse;' and with the dogmatism for which his interesting essay is remarkable, he asserts that these are the only kinds of which the language is capable; but it would not be difficult to double that number, reckoning blank staves or strophes as he does. That which limits the number of such measures is the necessity that the lines should be always catalectic, since, in the absence of rhyme, a measurable final pause is the only means of marking the separate existence of the verses, and, furthermore, that the strophes or staves should consist of lines of unequal length,^N in order to render symmetry possible. The common eight-syllable iambic, for example, ceases to be metre on the removal of the rhyme, although the six-syllable iambic, which is catalectic on, or has a final pause equal to, two syllables, makes very good blank verse; and a stave of equal lines, like that of Gray's *Elegy*, on the omission of the rhyme, though it may continue to be verse, has lost the means of symmetrical opposition of line to line, whereby it became an independent whole. But, notwithstanding the practicability of various kinds of unrhymed verse, there is only one which has established itself with us as a standard measure; and that is, of all recognised English metres, the most difficult^N to write well in, because it, of all others, affords the greatest facilities to mediocrity. Cowper, whose translation of Homer^N contains a great deal of the second-best blank verse in the language, says, in his Preface, that the writer in this kind of metre, 'in order that he may be musical, must exhibit all the variations, as he proceeds, of which ten syllables are susceptible. Between the first and the last, there is no place at which he must not occasionally pause, and the place of the pause must be con-

1 I] We *NBR*

2 recognised] recognized *NBR*

14 eight-syllable] eight syllable *NBR*

15 on] in *NBR*

16 six-syllable] six syllable *NBR*

22 practicability] practicability *Am, Pr*

26 to mediocrity.] to that mediocrity which neither gods, men, nor columns, can tolerate. *NBR*

tinually shifted.^N This is what is commonly supposed to constitute the main requirement of blank verse; but this is very far from a sufficient statement of the 'variety' required by the metre in question. In the first place, pause is but one, and, perhaps, not the most important means of 'variety.' Milton,^N who first taught us what this kind of verse ought to be, is careful to vary the movement by an occasional inversion of the iambic accentuation in each of the five places: the variation of the vowel sounds is also most laboriously attended to by him; and rightly, for the absence of the emphasis which is conferred by rhyme, when it exists, upon one vowel sound, renders every repetition of vowel sound, within the space of two or three lines, unpleasant, unless it appears to have had a distinct musical motive. But the great difficulty, as well as delight, of this measure is not in variety of pause, tone, and stress, for its own sake. Such variety must be incessantly inspired by, and expressive of, ever-varying emotion. Every alteration of the position of the grammatical pause, every deviation from the strict and dull iambic rhythm, must be either sense or non-sense. *Such change is as real a mode of expressing emotion as words themselves are of expressing thought*; and when the means exist without reference to their proper ends, the effect of the 'variety' thereby obtained, is more offensive to a right judgment, than the dulness which is supposed to be avoided. Hence it is the nature of blank verse to be dull, or worse,^N without that which only the highest poetical inspiration can confer upon it. I am afraid to say how very small is the amount of good narrative, or 'heroic' blank verse, of which our literature can boast, if I have truly stated its essential quality. No poet, unless he feels himself to be above discipline, and therefore above the greatest poets of whose modes of composition we have any record, ought to think of beginning his career with blank verse. It will sound very paradoxical to some, when I assert that the most inflexibly rigid, and as they are commonly thought, difficult metres, are the easiest for a novice to write decently in. The greater the frequency of

2 but this] but, it seems to us, that this *NBR*

25 I am] We are *NBR*

27 I] we *NBR*

32 to some,] to some of our slovenly versifiers, *NBR*

32 I] we *NBR*

the rhyme, and the more fixed the place of the grammatical pause, and the less liberty of changing the fundamental foot, the less will be the poet's obligation to originate his own rhythms. Most rhymed metres have a rhythm peculiar to themselves, and only require that the matter for which they are employed shall not be 5 foreign to their key;^N but blank verse—when treated as it hitherto

6 key; but blank verse—when treated . . . as he writes.] *NBR* has concluding paragraphs: key; that a funeral dirge shall not be set to jaunty choriambics, nor a [sic] epithalamium to the grave-yard tune of the six syllable quatrain; but blank verse has little or no rhythm of its own, and therefore the poet has to create the rhythm as he writes.

At a time like this, when it is as much the fashion to exaggerate the so-called "inspiration" and "unconsciousness" of artistical production, as it used to be to over-estimate the critical and scientific elements, the utility of laws which it is certain will be obeyed, more or less unconsciously, by those who are capable of obeying them at all to any profitable result, is likely to have seemed questionable to some of our readers. The true poet's song is never trammelled by a present consciousness of all the laws which it obeys; but it is science, and not ignorance, which supplies the condition of such unconsciousness. The lives and the works of all great artists, poets or otherwise, show that the free spirit of art has been obtained, not by neglect, but by perfection of discipline. Dante, Shakespeare, Milton, and Goethe, perhaps the highest poetical names of the Christian era, prove clearly enough to any one truly acquainted with their spirit, that the laws of art, as far as those were known at their respective periods, had been studied by them as matters of science, and that it was by working on the platform of such knowledge that they achieved strains of poetry which exceeded the laws and limits of all previous art. The poet is unconscious of the laws by which he writes, just as Thalberg and Benedict are unconscious of the rules by which they exercise their surprising craft upon the pianoforte. This craft has been, in each case alike, the product of years of intensely "conscious" discipline. The poet's discipline is only less obviously legal and laborious than that of other artists, because he alone works with purely intellectual instruments; and we do not fear to assert, that no man ever has, or ever can, become a great poet—that is, one who shall originate laws of his own, which future workers in the same line will have, in their turn, to study—unless he himself has learned to comprehend those which are the legacy of his predecessors. Such learning, indeed, will be more likely to make a pedant than a poet of the man who endeavours to ply this singular vocation without express constitutional aptness for it. Ten lines of the simplest lyrical outpourings of the Ploughman of Scotland are worth more than all the odes and epics that were ever laboured by merely learned metrists; but the faculty which, without laborious culture, is capable of the composition of a good love song or ballad, must have the addition of hard discipline, before it can become the inspiration of a truly great poem.

always has been, except occasionally by Shakspeare,^N that is, without any predominating reference to the normal places of the major and minor accents—has little or no rhythm of its own, and therefore the poet has to create the rhythm as he writes.

THE END.

But poets are the persons, after all, who are the least likely to be directly affected by written criticisms. A good poet can scarcely be other than a good judge of that which concerns his art, though he may not be able, or disposed, to put his knowledge into writing. It is the large class of little critics who are the chief gainers by the enunciation of sound artistic doctrine; and whatever instructs these, confers at least a temporary benefit upon the man whose fame, and, perhaps, worldly prosperity, for the first years of his career, may, in part, depend upon their ability to appreciate his works. It is especially in the matter of good metre that a good poet is likely to be erroneously judged in these days. Most readers of poetry, and we fear we must add, modern writers upon it, know nothing, and feel nothing, of the laws of metre as they have been practised by all great poets. "Smoothness" is regarded as the highest praise of versification, whereas it is about the lowest and most easily attainable of all its qualities. The consummate perfection of the versification of all Milton and Shakespeare, and much of Chaucer, Spenser, Fletcher, and Cowley, would not now be tolerated in a new writer; we should find it held up to ridicule and contempt; facetious critics, stringing together separate lines or short passages, each a brilliant, but, separately, unintelligible, morsel of some mosaic of harmony, would ask, "Is this music? is this verse?" perfectly safe as to the reply, for it is certain that, in the greatest work of the greatest metrist who ever lived, Milton, there is no long and elaborate strain of verse without one or more lines which, though probably the most effective in the passage, will seem to be scarcely verse at all when taken out of it. "Smoothness" might just as reasonably be called the chief merit of natural scenery as of poetry. A capacity for writing smooth verse is certainly essential in a poet, and, as we have indicated, the artistic versifier will occasionally make his thoughts flow along the dead level of the modulus of his metre—that is to say, he will make it perfectly "smooth," just as a landscape painter will generally manage to get in a glimpse of quiet water or level plain, to serve as the guage [*sic*] and foil to all the surrounding varieties of hill and dale, rock and forest; but to speak of "smoothness" as anything more than the negative, merely mechanical and meanest merit of verse, is to indicate a great insensibility to the nature of music in language. Such insensibility is, however, the almost inevitable result upon most minds of the un leisured habits of reading into which we moderns are falling. We have not time to feel with a good poet thoroughly enough to catch his music, and the consequence is, that good poets have lately been writing down to our incapacity.

COMMENTARY

Bold-faced numbers in the commentary refer to the corresponding items in the bibliography (pp. 98-110); page references follow in light-faced type: 158, 535. Page and line references to the "Essay on English Metrical Law" in the present edition (pp. 1-50) are indicated in the commentary by two numbers separated by a period; e.g., 18.2 = page 18, line 2. In the commentary below, the notation "CN" followed by page and line numbers indicates a cross-reference to another note in the commentary; e.g., CN 18.2 = see the note in the commentary explaining page 18, line 2 of the "Essay." *NBR* refers to the original version of the "Essay" in the *North British Review*, XXVII (1857), 127-161.

2.1 *almost as it now stands*. Patmore followed neither Hopkins' suggestions that he add "marginal headings" and correct many aspects of the "Essay" (106, 176), nor Colvin's recommendation that he expand the "Essay" with "examples" and further analyses (31, II, 386).

2.2 1856. This date is incorrect. "English Metrical Critics" first appeared in the fifty-third issue of the *North British Review*, August 1857. Edmund Gosse, in a biography of Patmore, propagated the error that the "Essay" "was printed in 1856" (70, 68).

2.3 *main principles . . . adopted*. Patmore expressed in the "Essay" many ideas derived from his predecessors and contemporaries, e.g., from Joshua Steele, the application of musical analysis to verse; from Hegel, the philosophical foundation for an "organic" theory of prosody; from the three books under review in the original version of the "Essay," notions concerning Anglo-Saxon verse rhythms (Guest), isochronism (O'Brien), and the importance of elocution (Vandenhoff). But he augmented these ideas with his own notions and proposed the concepts of the nominal equality of isochronous intervals, of the dipodic nature of English verse, of the metrical functions of rhyme, and of the mental character of metrical accent. Critics differ in their estimation of the force of these ideas, borrowed or adapted. T. S. Omond ranked the "Essay" "among the few papers of abiding value which the subject has elicited" (158, 176; see also Reid, 217, 224, Elton, 55, 103, Gosse, 73, 864, for other favorable comments about the "Essay"), but he said that the "adoption" of ideas which Patmore mentions in the prefatory Note "was often merely coincidence of thought" (158, 170) (thus accounting, perhaps, for the resemblances in the works of, e.g., Sidney Lanier, J. J. Sylvester, and, by his own astonished admission, D. S.

MacColl: "I was under the illusion . . . that I was original" [137, 217]) and reported that the importance of the "Essay" "was not at once recognized . . . it was but seldom referred to, and only of late years has its value been properly appreciated (158, 176); Margaret R. Stobie, on the other hand, said that the "Essay" awakened "great contemporary interest," especially in "the Oxford Set" (e.g., Burne-Jones, Morris, and R. W. Dixon, later Hopkins' teacher), and that it was "a topic of general discussion"; furthermore, she traced Hopkins' theory and practice ultimately to Patmore's notions (251, 64-65). Direct reaction to the "Essay" came from Robert Bridges ("your essay, which, of course, I know very well"), who asked Patmore to be the spokesman for the "new prosody" (203, 71-72). Francis Thompson wrote that the meter of his odes in *New Poems* (1897) was "completely based on the principles which Mr. Patmore may virtually be said to have discovered (145, 197).

3.2 *certain foreign metres*. Through the efforts of Wyatt and Surrey, whom Puttenham praised as the "first reformers" of English meter (214, 60), English poets adopted the Petrarchan sonnet, terza rima, ottava rima, the rondeau, poulter's measure, and—most popular of all—blank verse. Historical accounts of English verse, such as Percy's *Reliques* (202, 308) and Guest's *History* (77, II, 239), to which Patmore refers later in the "Essay," attributed to Surrey the first use of blank verse in England, a translation of the *Aeneid*, Book IV, 1554, and Book II, 1557.

4.2 *musical grammarians*. In the "Essay" Patmore cites Weber (17.10), Printz and Calcott (21.1). According to the editor of his book, Calcott called his work *A Musical Grammar* because "the great analogy which exist between Music and Language" led him "to adopt a classification first suggested by the German theorists" (28, iii).

4.9 *Puttenham . . . Guest*. George Puttenham, *The Arte of English Poesie*, London, 1589. (When no place of publication is indicated in references to books cited subsequently in the "Essay," it is to be understood that the place of publication was London.) George Gascoigne, *Certaine Notes of Instruction*, 1575. Thomas Campion, *Observations in the Art of English Poesie*, 1602. William Webbe, *A Discourse of English Poetrie*, 1586. Samuel Daniel, *A Defense of Ryme*, 1603. William Crowe, *A Treatise on English Versification*, Oxford, 1827. John Foster, *An Essay on the Different Nature of Accent and Quantity*, Eton, 1762. (Patmore's references to Foster's *Essay* are to the edi-

tion of 1820.) William Mitford, *An Essay upon the Harmony of Language, Intended Principally to Illustrate That of the English Language*, 1774; *An Inquiry into the Principles of Harmony in Language and of the Mechanism of Verse, Modern and Antient*, 2nd, enlarged edition, 1804. (Patmore's references to Mitford are drawn from the *Inquiry*; any corresponding material in Mitford's *Essay*, however, will be indicated in the commentary below.) Edwin Guest, *A History of English Rhythms*, 2 vols., 1838. Crowe, in a discussion of prosodists and works on prosody (40, 8-31), included all of those mentioned here by Patmore except Guest (whose *History* was published eleven years after Crowe's *Treatise*); Crowe's list also included King James, Abraham Cowley, Samuel Woodford, Joshua Poole, Edward Bysshe, Henry Pemberton, Daniel Webbe [sic], Thomas Tyrwhitt, Abraham Tucker ("Edward Search"), Joshua Steele, J. Odell, Lord Kaimes [sic], Lord Monboddo, James Beattie, and Lord Glenbervie.

4.20 *chapter . . . staves*. Puttenham, Bk. II, ch. x; 214, 84-91.

4.21 *acknowledgment*. Puttenham, 214, 5, 68, 112; but cf. 214, 117, where Puttenham allowed "auncient feete" in "our Norman English."

4.23 *English . . . Greek verse*. See W. J. W. Koster, 120, J. D. Denniston, 44, and J. W. White, 276, for a description of the rules of classical verse; G. L. Hendrickson, 95, for an account of experiments with English durational hexameters; and R. C. Trevelyan, 265, for a discussion of durational verse in English in the nineteenth century.

4.25 *importance of rhyme*. See 41.15 *et seq.*

4.29 *school of critics*. For discussions of this "school of critics" (of which the most influential manual was that of Edward Bysshe, *The Art of English Poetry*, 1702), see now P. Fussell, 64, 1-67, A. D. Culler, 41, and T. S. Omond, 158, 31-33, 41-56.

4.31 *true spirit*. Patmore ignores the Elizabethan experiments with classical meters and considers as representative of the "true spirit" only the accentual verse of the period. In a review of Tennyson's "In Memoriam" (170; this essay, written in 1850, contains many of the ideas elaborated in the "Essay on English Metrical Law") Patmore divided the development of English poetry into three periods: the seventeenth century, with rhyme used according to definite principles; the eighteenth century, with few new meters and small skill in handling old meters; and his own era of metrical promise (170, 535). In a review (1848) of Milnes's *Life of Keats*, he considered four stages of poetry: "natural and religious" poetry through Milton's era; "elaborate,

artificial, and meretricious ornament in the poetry of Cowley's era; "*sensible*" poetry in the age of Dryden and Pope; and the return in his own time "to the right path" (197, 96). In a review (1855) of "*Maud*" he divided the periods into an age of experimentalism until Cowley, an age of "ill-comprehended classical authority" until Cowper, then a period of "more natural thoughts and feelings expressed with more spontaneous music," and finally Patmore's own era in which Tennyson opened new vistas for meter (175, 517-518).

5.6 *time . . . English*. Foster, 60, 16; Foster insisted on the importance of time as an aspect of English syllables, although granting that time in English was regulated by different rules than in Greek: ". . . the English meter is regulated . . . as much as the Greek or Latin. This quantity is not indeed settled by the same rules, by which the Latin and Greek is. . . . But still, if the voice is retarded in some syllables, and quickened in others . . . there is truly and formally long and short quantity."

5.9 *metrical ictus . . . tone*. In discussing classical meter, Foster explicitly distinguished between tonal accent and the "ictus metrici" which measured feet according to duration (60, 162-163). In English, however, he thought that the "acute accent and long quantity generally coincide" (60, 25; cf. Patmore's own statements at 13.9 and 13.26 *et seq.* on the coincidence of "change of tone" and "long quantity"); hence Patmore's assumption that for Foster "the metrical ictus . . . is identical with elevation of tone." But Foster himself did not use the words "ictus" or "stress" in speaking of English verse (ch. III, 60, 29-40). He distinguished between meter (by which he meant the durational aspect of verse) and rhythm (which included pitch accent as well as duration) (60, 35-37). Steele criticized Foster's failure in considering English verse to differentiate between the "acute" syllable and the metrically emphatic ("thesis") syllable (243, 234).

5.10 *Johnson . . . Dictionary*. *A Dictionary of the English Language*. 1775; "Prosody," pp. i¹⁻³. Johnson in this brief treatment of prosody neither compared the duration of syllables in English and the classical languages, nor mentioned "ictus." Unlike Foster, he did not define "accent" as acute pitch, but identified it with "quantity"—"proper accent [of a syllable], or, which in English versification is the same. its proper quantity" (116, i¹). Patmore's comparison of Johnson and Foster may have been prompted by Foster's statement that the coincidence of high pitch and length in one syllable "is confirmed by the

decisive authority of Mr. Saml. Johnson. . . . He, in the rules of his prosody prefixed to his dictionary, considers the acute tone and long quantity, in English verse, as equivalent by acting together" (60, 25, footnote).

5.11 *Joshua Steele. An Essay Towards Establishing the Melody and Measure of Speech*, 1775; completed and expanded as *Prosodia Rationalis: An Essay Towards Establishing*, etc., 1779. Although earlier critics had recognized a close relation between music and verse, Steele was the first to see verse as "essentially a matter of musical rhythm," and the first to apply "musical methods frankly and fully to the notation of metre" (Omond, 158, 87; see 158, 87-93, for a discussion of Steele's predecessors and followers). J. C. Reid placed Patmore's discovery of Steele's theories between the essay on "In Memoriam" (August 1850), containing no musical analogies, and the review of "Maud" and "In Memoriam" (October 1855), containing frequent musical analogies (217, 223). Patmore, whose musical theory of verse owes much to Steele's work, is credited with bringing him to the attention of subsequent critics.

5.14 *isochronous division . . . accents*. At 10.5 Patmore states this "true view of metre" as an integral part of his own theory.

5.15 *measuring pauses*. Steele, 243, 24-25: "And also all measured rests or pauses are as significant in computation of time and in value of place, respecting cadences or the heavy and light, as express notes of sounds." Cf. Patmore on "catalexis and measureable cæsural pause" at 22.21 *et seq.*

5.16 *strong pause*. Steele, 243, 195. Both Crowe (40, 195-196, footnote, explicitly acknowledging Steele as his source) and Guest (77, I, 79) thought that a pause the length of a syllable occurred between adjacent accented syllables. See 12.27 for Patmore's comment about the "decided intervening pause" separating "adjacent accents."

6.2 *notation*. Guest explained his system in Bk. II, ch. i (77, I, 165 *et seq.*). W. W. Skeat, editing Guest's text in 1882, stated in his Preface (76, x) that he would eliminate confusion in the prosodic references by arranging Guest's scattered notations in a single "Table of Rhythms," which now appears in the revised edition, pp. xvii-xviii.

6.8 '*that mere . . . rhythm.*' *Institutio Oratoria*, i, 4, 4. Foster, quoting Quintilian's own words in a footnote, wrote: "Quintilian very justly observes, 'that mere literature without a knowledge of sounds will not enable a man to treat properly of metre and rhythm'" (60, xiv).

6.13 *exalted . . . art.* Here and in a review (1848) of Tennyson's *The Princess*, where Patmore said that art was not for "show and pastime" (201, 58), Patmore concurs with Hegel that art, like religion and philosophy, expresses the highest truths known to man (93, I, 6); and he is likewise in harmony with the early Victorian temper that considered the poet a prophet and a teacher (Warren, 272, 216). But in a review (1858) of "Anastasia," Patmore criticized an "overestimate of the importance and dignity of the art of poetry as an element of life" (166, 344).

6.20 *Burney . . . 'application.'* Charles Burney, *A General History of Music . . . to Which Is Prefixed, A Dissertation on the Music of the Ancients*, 4 vols., 1776-89; Preface, 27, xiv. Burney added that such serious labor "should be reserved for more grave and important concerns."

6.22 *'What is . . . hearing.'* Burney, Definitions, 27, xvii.

7.2 *mode . . . expressed.* In this passage, concurring with the notions in Hegel's *Aesthetics* (see CN 7.3), Patmore associates "mode of expression" and "matter expressed" with the respective terms "versification" and "spiritualisation" (7.5-6; Hegel's "versification" and "thought" at 5.7-8), "body" and "soul" (7.11-12), "law" and "life" (7.14-15), and "form" and "matter" (7.17). In his article "Francis Thompson" (1894), Patmore declared that "the manner is much more important than the matter" of poetry (167, 159; see the same idea in Champneys, 31, II, 97), a statement he clarified in a letter of May 7, 1888, to Dykes Campbell, by distinguishing "manner" or "style" from "form": "I really meant that the true matter of poetry could only be expressed by the manner. A poet may be choke full of the deepest thoughts . . . may express them brilliantly . . . [but] not be a poet of the first order, if the expressions want that ineffable aroma of individuality which I mean by style" (31, II, 264; see similar statements in some of Patmore's essays, 196, 80, 173, 405; in identifying "manner" and "style" Patmore differs from Hegel [93, I, 330-343]). Patmore, like Hegel (93, I, 343), praised the "inward labour" of an art concealing art in the poems of William Barnes and Robert Bridges (167, 119, 144; 196, 38) and in Tennyson's "In Memoriam" (170, 549; but cf. 167, 144, where Patmore noted in Tennyson's "best poems" a "manifestation of finish . . . itself no small grace"). J. C. Reid found in Patmore's comments on style evidence of "an *organic* conception of poetry" (217, 188).

7.3 *Hegel.* Patmore called G. W. F. Hegel and Aristotle "the two

great expositors of the relation of the emotions to art" (196, 30). *NBR* at this passage (see textual notes, p. 7, above) mentioned the third book of Hegel's *Aesthetics*, and the *Catalogue* of Patmore's library listed a French translation of the *Aesthetics*, with the comment: "*Cours d'Esthétique*, 5 vols., Paris, 1840. One or two marginal comments in Vol. I, and numerous passages marked" (149, 19), suggesting that Patmore made the English translation he uses in the "Essay" (the *Catalogue* of the British Museum lists no English translation available in 1857; subsequent references to Hegel in this commentary are to the French translation of his *Aesthetics* by M. Ch. Bénard, 93, the edition undoubtedly referred to in the *Catalogue* of Patmore's library). In an essay entitled "Hegel" (1886), Patmore directed his readers to "an admirable French translation, in five volumes, of the *Aesthetics*, by M. Ch. Bénard" (167, 109). The "chapters on music and metre" which Patmore calls "most satisfactory" are in the *Aesthetics*, Part III, ch. ii (93, IV, 1-126) and Part III, ch. iii, especially III, iii, 3, "La versification" (93, IV, 217-254).

7.6 *counterpoise*. Hegel, 93, IV, 235: " ... permettre à l'élément sensible de former un contrepoids à cette spiritualisation de langage. ... "

7.11 '*It is . . . flight.*' Hegel, 93, IV, 219: " ... car il est déjà faux que la versification ne soit qu'un obstacle au libre jet de la pensée. La vrai talent, en général, dispose avec facilité des matériaux sensibles. Il s'y meut comme dans son élément propre et naturel, qui, au lieu de le gêner et de l'opprimer, l'élève au contraire et le porte."

7.12 *body . . . soul*. The image is Hegelian (see 93, IV, 149-150, 241-244; cf. 93, IV, 6-9, 41-42, on the soul and body of music). In an essay on the Spasmodists (1858), Patmore spoke of the poet as one who "shapes an artistic body through which the life is operative" (195, 232). In *NBR* (see textual note, p. 7, above) he attributed the poetic faults of Shelley and Wordsworth to a lack, and the faults of many German poets to an excess, of the "material side." (Sixty years after Patmore's "Essay," Omond wrote, "Metre is the body of verse, as emotional thought is the soul" [159, 1].)

7.15 *life . . . law*. Patmore repeated in his essays that beauty was "*life expressed in law*" (170, 533; 167, 111) and that meter imposed "a severe external law upon the otherwise rank exuberance of poetical feeling and expression" (165, 398). Patmore's "Essay" is a consideration of that "metrical law." Unlike Lanier, who rejected the primacy of "law" in verse in favor of "the perception and love of beauty" (126,

315), Patmore effected in his theory a balance between "life" and "law" by rejecting the rigid external metrical law of the eighteenth century and accepting a "law of the heart" (201, 52; 31, II, 242; 167, 88). See *NBR* at 49.6 (textual notes p. 49 *et seq.*, above) where there is a long paragraph on "inspiration" and "laws," possibly influenced by Dallas' chapter "The Law of Unconsciousness" (42, 61-75); see also Hegel on life and law in music (93, IV, 40, 73-75).

7.18 *degrees and kinds*. Patmore's distinction among the "degrees and kinds" of meter here, as well as among the "kinds" of prose at 10.15 *et seq.* shows a progressive "elaboration" of meter as meanings change from the rational to the emotional. "Lyric poetry," he said, "is the proper field for appeals to the 'sentient' faculty" (176, 136). David Masson, Patmore's contemporary, likewise thought that "impassioned writing tends to the metrical" (142, 451-452, 456).

8.3 *The quality . . . artistic form*. Patmore echoes what he had written in the essay on "In Memoriam" in 1850: "Emotion . . . aspires to metrical expression: the limitations and decencies of ordinary language are insufficient for it, and the latitude of speech, which is alone felt to be adequate to it, is also perceived to be lawless and vicious, unless submitted to the shackles of artificial forms" (170, 534). Similarly, Steele had remarked that indications of loudness and softness "would convert plain discourse into bombast" (243, 29). Like Dallas (42, 155-157; see Warren, 272, 29-32, for opinions of other Victorians on this subject), Patmore thought that poetry demands not only meter but imagery and a language "*representative and suggestive*, and not, like prosaic, or 'scientific' language, *arbitrary and exhaustive*" (165, 419; see Patmore's quotation from Swedenborg's *Heaven and Hell* on poetic language [165, 419-420]). The use of similes and poetic diction did not mean for Patmore the invention of aureate terms or odd phrases (167, 161; 31, II, 149-150). He recognized the power of familiar terms, even of conversational language when purged of the transitory, to become poetic if used to suggest the ideal (198, 127; 165, 419). Like Coleridge, whose influence in this matter he acknowledged, Patmore found his key to poetic diction in the "best words in the best places" (165, 402). Hopkins praised Patmore's ability to realize this standard and said that Patmore showed "a mastery of phrase, of the rhetoric of verse, which belongs to the tradition of Shakespeare and Milton and in which you could not find him a living equal nor perhaps a dead one either after them" (108, 93).

8.12 *'Bacon . . . check.'* Eneas Sweetland Dallas, *Poetics: An Essay on Poetry*, 1852; 42, 169. In *NBR* at 6.3 (see textual notes, p. 6, above), Patmore said that Dallas' "clever and amusing volume" supplemented Guest's *History of English Rhythms*. (There is no external evidence to substantiate Omond's statement that Patmore's "Essay" "originally . . . reviewed Dallas's *Poetics*" [158, 170, footnote]; explicit relationship between the "Essay" and the *Poetics* is limited to a quotation from the *Poetics* [42, 171] in *NBR* at 6.3 [see textual notes, p. 6, above] and to the quotation here at 8.12; few of Patmore's notions in the "Essay" can be indisputably attributed directly to the *Poetics* (see CN 7.15, CN 8.3).

8.15 *garment*. To adapt to meter the metaphor (popular since the Elizabethans) that language was the dress of thought was not new with Patmore; Addison had included "numbers" as well as language in the "apparel" of "Chevy Chase" (117, 235). (Warren records that shortly after Patmore's death, G. H. Lewes ridiculed as an erroneous dichotomy of form and content any interpretation of meter as "dress" [272, 30-31].)

8.18 *little metrical effect*. In the *Biographia Literaria*, ch. 18, Coleridge (with whose works Patmore was familiar) mentioned this same fault (35, 308-309).

8.24 *Gothic foliage*. Patmore used this simile in an article on architecture (1886): "Gothic foliage, again, always *feels* the law, though, so far from suffering thereby, it is, in its place, far more beautiful than nature" (196, 192-194; see a discussion of Gothic leafage as "more than an imitation of nature" in 163, 64-66). Commenting on the 1878 version of the "Essay" in a letter to Patmore, Ruskin admitted that "verse must 'feel, though not suffer from' the restraint of metre," and said of the reference to foliage: "The Gothic simile crushes me" (31, II, 284-285).

8.25 *art . . . Nature*. Patmore's detailed discussion of art and nature appeared in "Ethics and Art" (1849) (169); there he opposed a mere copying of nature and, like Hegel (93, I, 24-27; 93, IV, 149), advocated an art which went beyond nature to manifest the ideal, to be a "teacher of the soul" (169, 447). (Warren likened Patmore's concepts of the relation of art and nature in "Ethics and Art" to Ruskin's and Wordsworth's notions; see Warren 272, 15-18, for different views.)

9.3 *Wordsworth's . . . views*. "Preface" to *Lyrical Ballads*, 1800; 281, especially 115-120.

9.8 *perpetual conflict*. In an essay on Goldsmith (1888), Patmore

wrote that "an almost incessant slight and significant departure [from the modulus of meter] is the source of the incessant expressiveness of the best poetry" (167, 63). He insisted that violations of meter and language must interact purposefully; hence, he accepted inversions only "for rhythmical effect" or to conceal "laborious finish," not simply to achieve "mere metrical regularity" (165, 402; see 16.15 *et seq.* for Patmore's distinction between rhythm and meter). Patmore frequently attributed to Aristotle the statement that meter and language interact to produce the "slight but continual novelty" that characterizes the diction of poetry (173, 408; 167, 60, 150; 196, 17, 52).

9.14 *imaginative accuracy*. Patmore agreed with Dallas, who thought that "imaginative activity [is] the true fount of verse," "a musical ladder from sense to spirit" (42, 173, 53), and with Hegel, who attributed to imagination the function of putting the ideal into concrete form (93, I, 311; see also Patmore's review [1859] of "Legends and Lyrics," 173, 409). Patmore thought that imagination expressed what genius—in "Seers, Thinkers, and Talkers" he said "intellect" (196, 295)—discerned (196, 304). Unlike Dallas (42, 198-199) Patmore considered the difference between imagination and fancy to be a matter, not of degree, but of kind, fancy relating things of merely superficial similarity, imagination expressing spiritual realities in language (196, 304-307).

9.15 *sensible*. i.e., perceptible, apparent. Patmore said that verse should "*feel*" the restraint of meter (8.20).

9.18 *modulus*. In "Bad Morality Is Bad Art" (1891), Patmore spoke of the "modulus" of verse as "the law of the set metre" and said that the best poets were those who "inflected" the modulus according to the emotions which they expressed (196, 16-17).

9.18 *over-smooth*. In *NBR* at 49.6 (see textual notes, p. 50, above) Patmore derided critics who considered "smoothness" to be "the highest praise of versification, whereas it is about the lowest and most easily attainable" metrical quality, a "negative, merely mechanical . . . merit of verse."

9.21 *dissolution of metre*. Ruskin admitted to Patmore that his own efforts to write non-metrical verse had resulted, instead, in "perfect and energetic prose" (31, II, 284). Patmore criticized some of Southey's verse as "nothing by prose" (see *NBR* at 30.6 [textual notes, p. 30, above]), a complaint similar to Crowe's comment on verse by Scott (Crowe names "Marmion" and "The Lay of the Last Minstrel") and

Southey ("Curse of Kehamali")—"verse of so loose a structure and with such unwarrantable licences" (40, 2-6); Patmore named Coleridge, Campbell, and Hood the poets of his time most "skilled in metrical science" (170, 543-544; 175, 518). A worse force contributing to the "dissolution of metre" was, Patmore thought, the "multiplicity of metres . . . wholly wanting in law and meaning" used by the sensual school of poets (197, 92); confronted with a choice, he said he would prefer the "dull tramway of the versification of Goldsmith or Dr. Johnson" to the "hillocks of potsherds and broken brickbats . . . of some much-praised modern poetry" (167, 63-64). (Gosse [70, 67-68] noticed that the only competitor for the popularity of Patmore's "humdrum" versification in *The Angel in the House* was Thomas Woolner's *My Beautiful Lady* [1863], a most obvious example of the elaborate versification of that era.)

9.24 *musical and metrical*. Here for the first time Patmore indicates what he conceives to be the components of rhythm—melody and meter. At 11.1 *et seq.* and 16.11 *et seq.* he develops the distinctions between these two elements and discusses their interrelations.

9.25 *vulgar*. i.e., common, popular.

9.29 *The earliest . . . verse*. Hegel's statement that verse is more ancient than artistic prose (93, IV, 151) may have influenced Patmore here and in a similar remark in an essay he wrote in 1886, discussing the unsophisticated poetry of William Barnes (167, 120).

9.32 '*Verse . . . reflection*.' George Ellis, *Specimens of Early English Metrical Romances*, 1805, 3 vols.; 54, 18; Ellis continued: ". . . and because the analysis of thought is the result of long abstraction."

10.1 *ordinary . . . element*. Here Patmore acknowledges that all speech—"ordinary speaking" as well as emotional expression (9.24)—contains "metrical and musical" aspects. Throughout this passage he is especially concerned with the metrical aspect of prose, the unit of which he conceives to be the time between two accents, "the *common cadence* . . . of ordinary prose and ordinary speech, the general rule of the English language being the alternation of a single accented with a single unaccented syllable" (in *NBR* at 25.17 [see textual notes, p. 25, above]; see also CN 10.12 for distinctions between the metrical units in prose and in verse). Omond found Patmore's notion that prose and verse correctly read have "the same temporal foundation . . . untrue to fact" (158, 172); but Patmore was in the tradition of Steele, who noted the existence of both "common" and "triple" time in ordinary

speech (243, 28), of Foster, who said that English is predominantly composed of alternating "long and short syllables" (60, 33) (a recognition in durational terms of a regularly recurring iambic-trochaic pattern), and of Dallas, who said that English conversation is often in blank verse (42, 176). (Similar observations of a tendency toward an alternating pattern of stress in English prose have been made more recently by Jespersen [115, 254] and Stetson [245, 125].)

10.4 *primary*. Patmore uses "primary" here to indicate the interval in speech bounded by strong accents. This basic metrical unit is similar to Mitford's "primary prosodial measures, called cadences or feet" (151, 95) and Dallas' "simplest element of verse," the foot (42, 174). Dallas stated that time itself was the first law of verse (42, 174), a belief with which Patmore implicitly concurred; but for both men, the primary unit was a grouping of sounds. (Lanier, in 1880, attributed what he conceived to be the erroneous accentual theories of English prosody to a confusion between "primary" and "secondary" rhythms [126, 98]. Primary rhythm in verse was for him a fundamental material for other rhythms, a series in time of perceptibility "equal or simply-proportionate" speech sounds; the natural human tendency to group items, he said, causes man to hear at regular intervals conspicuous sounds which form the boundaries of the unit of secondary rhythm, the "foot" or "measure" [126, 62-67]. Thus Lanier's "secondary" rhythm is Patmore's "primary"; Patmore merely assumes the existence of Lanier's "primary" rhythm, but does not expressly refer to it.)

10.5 *isochronous intervals*. Closely related to the notion of the "common cadence" of prose speech (CN 10.1) is the notion of the isochronism of such units. Patmore differs here from his contemporary, Lanier, who noted in English prose an "inequality in the successive bars" (126, 92). Patmore dilates on the concept of "isochronous intervals" at 15.22 and 21.29 *et seq.* (For recent views on isochronism in prose, see Pike, 208, 34, and Classe, 34, 51, 66, 87-100.)

10.11 *dancing . . . walking*. Patmore employed the same simile in 1896 in an essay on Alice Meynell's prose (167, 168). The dancing-walking analogy for verse and prose was common during Patmore's era; see Mitford, 151, 3, Knight, 119, 112, Gardiner, 65, 491; see further Omond, 158, 95. (Valéry, who discussed the analogy at length, said that Racan attributed it to Malherbe [269, 69-70, 206].)

10.12 *additional . . . metre*. Patmore means an "additional degree" of

complexity in the composition of the basic unit of meter in verse. At 26.4 *et seq.* he describes this unit, the "dipode," as the "space which is bounded by *alternate* accents." The kind of unit is the criterion Patmore used in praising Alice Meynell's "purest and most beautiful of prose," which did not "degenerate" from "prose, of which the unit is the iambic *foot*" to "verse, of which the lowest division is the *metre*, of two feet" (167, 167-168). See Hopkins' criticism of Patmore's own prose (106, 232).

10.22 '*Mira . . . obscurior.*' *Orator*, xvii-xviii, 57; the italics are Patmore's. Foster gave the quotation just as Patmore does (but without italics) and discussed it in relation to similar passages from Aristoxenus and Dionysius (60, 6-7, footnote; see Mitford's *Essay* [1774] quoting the Latin from the first edition of Foster's *Essay* [1762] [Mitford, 150, 23]). O'Brien wrote, "We learn from Cicero (*Orat.* c. 17), that the recitative of oratory, which he calls '*cantus obscurior*,' was modulated to three tones, acute, grave, and inflexed, and no more (*tres omnino soni*)" (154, 17). (See Hopkins' letter to Patmore criticizing Cicero's notion [106, 182].)

10.23 '*Nihil . . . genera.*' *Institutio Oratoria*, ix, 4, 52. Mitford in his *Essay* (1774) quoted this passage from the first edition of Foster's *Essay* (1762) (Mitford, 150, 23). Foster did not retain the quotation from Quintilian in the edition of his work published in 1820.

10.29. *Bourgeois Gentilhomme*. M. Jourdain in Molière's comedy, *Le Bourgeois Gentilhomme*. In 1852, Patmore wrote that he felt, upon finding his own opinions expressed in the writings of other authors, "much the same sort of self-complacency as was felt by the *bourgeois gentilhomme* upon discovering, for the first time, that he had been talking prose all his life" (165, 405). Monboddo wrote to Steele of the persuasiveness of Steele's prosody, saying, ". . . though I should be obliged to confess, that I have spoken all my life in musical bars, without knowing that I did so, like the *bourgeois gentilhomme* you mention in Moliere [sic], who had spoken prose all his life without knowing it" (243, 177). (A participant at the 1958 Indiana Conference on Style, in a discussion of meter quite apart from reference to Patmore, remarked that "M. Jourdain could have been talking in prose all his life, but hardly metrically" [230, 103].)

11.2 *melody . . . time*. Patmore's use of "melody," "tone," and "time" echoes Steele's statement: "The art of music, whether applied to speaking, singing, or dancing, is divided into two great branches,

sound and *measure*, more familiarly called *tune* and *time*. Instead of which words, I use . . . *melody* and *rhythmus*" (243, 18; see also Mitford, 151, 5, and Vandenhoff, 271, 184, for the importance of "melody" in speech). For Patmore and his predecessors, melody was the entire intonation contour of the utterance, as distinguished from the pitch accent of single syllables isolated from the utterance as a whole. Patmore discusses the connection of tone and time at 16.19 *et seq.*; pitch accent at 14.5 *et seq.*; and pitch as speech melody analogous to musical tunes at 17.8 *et seq.* (More recently, William Thomson contested the view that melody was important to rhythm [261, 29]; see a similar comment by the linguist John Lotz [230, 203].)

11.6 *right reading*. This and other references (e.g., 11.29, 22.2) led Omond to say that Patmore attached such "undue importance to mere delivery" that meter became "a matter wholly of elocution" (158, 172). (For a recent discussion by linguists of the relation between recitation and meter, see Sebeok, 230, 199-200, 207; cf. de Groot, 118, 385, 399.)

11.19 '*Shall . . . today?*' The question echoes Vandenhoff's example "Did you walk home to-day?" used in his comment on the relation of emphasis to meaning (271, 87). Cf. also Sheridan's example "Shall you ride to town to-morrow?" likewise used in a paragraph on the relation of emphasis to meaning (232, 111; 233, 59-60, footnote).

11.20 *stress and tone*. From writing earlier (11.13) of "time and tone," Patmore changes to "stress and tone," from the isochronous interval to the boundary of the interval. Unlike his predecessors, he does not explicitly differentiate two distinct kinds of stress—the (lexical) "accent" on a syllable and the (rhetorical) "emphasis" on a word; see Foster's "syllabic" and "oratorical" [sic] accents (60, 10, 12-13, footnote); see also Callcott, 23, 61, Mitford, 151, 64, Odell, 156, 41, Crowe, 40, 51, Sheridan, 231, 1, and Vandenhoff, 271, 82. Vandenhoff distinguished further an "emphasis of sense" (i.e., meaning) and an "emphasis of force" (i.e., feeling) (271, 86-91), comparable with Sheridan's distinction between "simple" and "complex" emphases (233, 53-60). Hopkins explained to Patmore in a letter the difference between "English accent proper" on a syllable and "emphasis"—"stress on a word or sentence" (106, 179). Concerning tone, Patmore agrees with Steele that "the meaning of a sentence may often be entirely altered" by a change in the intonation contour (243, 30); cf. Sheridan's view that emphasis is "greater stress" and "change of note" (231, 1) and Vandenhoff's that "expression of feeling" depends on the initial pitch

level of the voice (271, 150). (For opinions of modern linguists, see I. Abe, 1, 387-391, and R. Wells, 275, 34-35.)

11.32 *'feet' or 'bars.'* In discussing modern verse, Patmore does not equate "foot" with "bar," but uses the former to mean the unit of lineal cadence (see 20.28 *et seq.*), and "bar" to mean the unit of meter, which he more often calls the "dipode" (26.7; but see 35.26 for use of the phrase "foot or bar" in a discussion of Anglo-Saxon verse). Patmore's use of quotation marks around the words here at 11.32 suggests his awareness of the instability of the terminology. The analogy of bar and foot had been popular in a musical analysis of verse since Gildon originated it in 1718 (see P. Fussell, 64, 105-140, *passim*). Steele distinguished between "bar" as a metrical interval and as a visual device marking the boundaries of the interval (243, 11-12, 155); Callcott thought of a "bar" as the vertical lines on a musical staff (28, 45, footnote); Mitford spoke of "the primary prosodial measures, called cadences or feet" and referred to the interval-marking device as a "bar" (151, 95, 73-74), although, as Patmore states in *NBR* at 23.7 (see textual notes, p. 23, above), Mitford, when referring to music, used "bar" for "the space between accent and accent"; O'Brien, according to the editor's essay introducing the book, divided a poem into "isochronous bars or metres" (154, xiv); Dallas differentiated between "foot," the lineal unit, and "bar," the "motion of verse between pause and pause" (42, 175). (Lanier, later, said that the use of "bar" instead of "foot" for the unit of meter eliminated "an accumulation of errors and confusion" from English prosody [126, 150, footnote].)

11.34 *'Her ways . . . peace.'* Proverbs, iii, 17.

11.34 *cadenced.* "Cadence" here means the arrangement into feet of stressed and unstressed syllables across a line of verse (see CN 21.9).

12.1 *'brachycatalectic.'* Whenever in the "Essay" Patmore employs the terms "brachycatalectic" and "hypercatalectic" (i.e., the lack of two syllables or a foot, and the addition of an extra syllable or foot in a line), he sets them in quotation marks or italics to indicate that he uses them with their traditional meanings. In his dipodic theory of verse, however, as he says at 26.7, "there is properly no such thing as hypercatalexis" (or brachycatalexis), since a pause "fills up" the last measure in each line (27.11).

12.11 *'These are . . . for ever.'* St. Jude, 12-13. T. S. Omond found neither "certain or necessary" Patmore's suggestion that the quotation must be read in "equal measures" (158, 172). P. F. Baum wrote that

Patmore "in his oblique way . . . has all but correctly pointed to the trouble" which the quotation presents for an oral reading (12, 199-200).

12.15 *accents*. i.e., rhetorical emphases.

12.21 *emphatic . . . couples*. See CN 10.1; see also Patmore's comment about the unit of prose, CN 10.12.

13.2 *'accent . . . meanings*. Omond objected that Patmore himself throughout the entire discussion of "accent" did not maintain a sharp distinction between lexical accent and the metrical accent he purports to discuss (158, 172). Hopkins wrote to Patmore: ". . . English accent is *emphatic accent*, is stress: it commonly includes clear pitch, but essentially it is stress" (106, 179). He distinguished among English lexical accent—"stress on a syllable (which is English accent proper)," English rhetorical accent—"stress on a word or sentence (which is emphasis)," and English metrical accent—which "is founded on and in the beginning [is] the very same as the stress which is our accent" (106, 179, 180); see Hopkins' criticism of Patmore's treatment of accent, CN 13.10. Guest summarized the "variety of meanings" which the eighteenth century had attributed to accent, e.g., Johnson, duration ("quantity"), Mitford, "increased sharpness of tone"; Guest himself differentiated between word accent and "that *particular stress* . . . termed the rhythmical accent," made by intensity possibly accompanied by duration and higher pitch (77, I, 76-78). See also Sheridan, "accent consists in stress only" (231, xlv), the first recognition that intensity did not make length; Steele, "the proper sense of *accent* refers only to the melody of *acute* and *grave* . . . the *thesis* and *arsis* should relate solely to *pulsation* and *remission*" (243, 11); Crowe, "by accent, is to be understood the force of the voice used in uttering a syllable" (40, 49; see also his résumé of some meanings of accent [40, 50-51, footnote]); and, in Patmore's era, Malden's statement that English accent "consists mainly, if not entirely, in loudness, or in the stress of the voice upon a particular syllable" (139, 100) and Dallas' comment that "accent depends on the sharpness of a tone" (42, 161). Cf. 14.31 *et seq.*

13.6 *incurable ambiguity*. Even in the twentieth century the meaning of "accent" is not clearly defined. See W. L. Schramm for a brief summary of the status of the term for verse in the first part of the century (225, 10); H. Mol and E. M. Uhlenbeck for the linguists' notion of accent in the language itself (152); C. E. Osgood for the relations of the psychological and physical entities involved in accent (160, 111-120).

13.7 *Greek . . . tone*. Although at 13.12 Patmore distinguishes Greek

"accent" from "ictus," here he speaks of Greek "accent" in a context pertaining to metrical accent. In stating that "Greek accent was a matter of tone exclusively," Patmore is in agreement with his predecessors, e.g., Sheridan (233, 40), Foster (60, 3), Guest (77, II, 288), O'Brien (154, 16), and Malden (139, 100). However, they used "accent" as lexical accent, not as metrical accent; e.g., Foster: The "ictus metrici" "by no means always fall[s] on accented syllables. . . . The arsis and thesis of *metre* are undoubtedly distinct from those of accent" (60, 162-163); O'Brien: The ancients paid no attention to "ictus or percussion, which we call accent" (154, 18). (See Denniston for a summary of the case for and against metrical accent in classical Greek verse [44].) Hopkins wrote to Patmore asking him to add to the "Essay" a statement that the rhetorical intonation of a Greek sentence did not destroy the lexical pitch accent (106, 182).

13.8 '*ictus*.' Patmore means by "ictus" (a common nineteenth-century term for "metrical accent" or "beat") the marker, "by whatever means" (15.10), of isochronous metrical intervals. Unlike Steele, who identified ictus with "thesis or pulsation" (243, 11), and O'Brien, who called it a "percussion" which was, if not a loudness, at least a prominence (154, 14), Patmore says that ictus "for the most part . . . *has no material and external existence at all*" (15.30); see also CN 13.31, CN 15.30, and CN 22.10.

13.10 *change . . . coincide*. At 13.26 *et seq.* Patmore indicates that this coincidence (noted by Foster [60, 25]), although usual, is not necessary. Omond, apparently overlooking 13.26 and 14.1 *et seq.*, objected that Patmore's "identification of this 'metrical accent of ictus' with change of tone . . . seems questionable, and still more his assertion that it *always* coincides with 'long quantity'" (158, 172). Remarking on the passage in the "Essay" at 13.8 ("With us . . .") and continuing at 14.27 ("Let me now ask . . ."), Hopkins wrote to Patmore that "the treatment of English spoken accent here is unsatisfactory" and complained that although Patmore was able to declare what constituted the Greek accent, "which no living ear ever heard," he failed in the "Essay" to define "with certainty" the nature of English accent (106, 178-179). J. C. Reid said that Patmore would have evaded this criticism had he conceived of meter as made of "isochronous feet" each with a "*thesis and arsis*," instead of "isochronous *intervals*" (217, 229; see a similar comment in Mathison, 133, 115, 116).

13.14 '*to feel . . . difficulty*.' Hegel, 93, IV, 230: "Sentir la beauté

du rythme par tous ces côtés est, pour notre oreille moderne, d'une grande difficulté. ... "

13.24 *Frenchman* . . . *versification*. Mitford, 151, 253; "Perhaps no Frenchman after the age of twenty, with any advantage of practice, ever so acquired English pronunciation that any English ear would be satisfied with his recitation of English poetry."

13.31 *setting* . . . '*sometimes*.' Patmore's notion that "setting the stress on either syllable" of "*sometimes*" is a matter of "shifting the metrical ictus" (13.27) and his statement at 22.8 *et seq.* that "the marking of the measure by the recurrent ictus may be occasionally remitted, the position of the ictus altered, or its place supplied by a pause" show that he is in both instances offering a position inconsistent with his definition of ictus as generally a mental ("for the most part, *it has no metrical and external existence at all*" [15.30]) marker of isochronous intervals. Patmore's early associates, the pre-Raphaelites, used "wrenched" accents to give metrical stress precedence over lexical stress (Alden, 3, 10). (M. R. Stobie has noticed in Hopkins' "The Caged Skylark" an example of Patmore's "setting the stress on either syllable of the word '*sometimes*'" [251, 71]: "Both sing sometimes the sweetest, sweetest spells, / Yet both droop deadly sometimes in their cells" [109, 32].)

13.33 *prodigious*. Guest used the word "prodigious" to prove that lengthening the first syllable and pausing before the second syllable was a way to emphasize the second, accented syllable (77, I, 82).

14.7 '*acute*.' Patmore is in the tradition of Steele (243, 9-11, 17, 49), Odell (156, 58-60), Mitford (151, 76), and Vandenhoff (271, 72-74) in recognizing "acute" and "grave" accents, although unlike them, he does not discuss the continuity or the range of either of these pitch accents; see Hopkins' explanation to Patmore of the range of the pitches (106, 181-182). (For a current discussion of pitch accents in linguistics, see D. L. Bolinger, 17, 175-176.)

14.17 *accented*. i.e., stressed.

14.24 *grammatical* . . . *acute*. Omond praised Patmore for his statement that pitches depend upon meaning (158, 172), a notion also expressed earlier by Malden (139, 101). Steele noted that a "heavy" syllable, although usually "acute," might have a "grave" accent (243, 86). Steele (243, 85), Foster (60, 38-39), Mitford (150, 95), Crowe (40, 49), Guest (77, I, 76), and Malden (139, 108) observed the Scotch "grave" accent on stressed syllables, an argument which Patmore omits.

14.26 *'circumflex'* . . . rise. Patmore may have got this notion from Steele, who, according to Monboddo, was the first to record his observation that a "circumflex" accent may begin with a falling as well as with a rising intonation (243, 57); Odell (156, 87) and O'Brien (154, 26-28) agreed.

14.32 *long quantity*. Note the difference between this discussion (identifying metrical accent and "long quantity") and the discussion at 13.8 *et seq.* and 13.26 *et seq.* (showing the coincidence of "metrical accent in the sense of change of tone" and "long quantity"). At 15.16 *et seq.* Patmore disposes of the argument proposed at 14.32. See CN 15.19.

15.9 *syllabic*. i.e., meter based on the arrangement of syllables according to their durational values.

15.18 *itself unmeasured*. Patmore does not indicate that the "something that measures" may have been measured earlier, even against a temporal norm.

15.19 *English* . . . *identical*. Hopkins wrote to Patmore that the identification of accent with duration was "so grossly stupid as to need no refutation" (106, 179). C. H. Philbrick has pointed out that by using the word "identical" rather than "coincidental," Patmore allows for the possibility that length may occur under the accent, but does not consider length "*a metrical factor*" as it was in classical verse (206, 119, footnote).

15.22 *equal or proportionate spaces*. J. C. Reid refers to Patmore's essay (1850) on "In Memoriam" "as establishing the isochronous principle" (217, 272; yet Reid assigns to a time following the publication of the essay on "In Memoriam" [see CN 5.11] Patmore's discovery of Steele, whose "isochronous principle" Patmore's resembles, suggesting that Steele was not the source of Patmore's notions on isochronism). At 21.29 Patmore says that "the equality or proportion of metrical intervals . . . is no more than general and approximate." (Cf. Lanier's explanation of "equal or simply-proportionate" *sounds* in rhythm [126, 60-62]; Lanier's "bars," however, were strictly equal [126, 107-111].)

15.23 *'beat'*. The analogy between a drum beat and metrical stress began in the early 1770's (Odell, 156, 71). Patmore uses the term "beat" twice in the "Essay," both times within quotation marks (see 15.33).

15.26 *all possible metre*. Malden, Patmore's contemporary, thought that all verse, including French verse, has a metrical ictus (139, 106).

15.30 *no . . . existence*. Although his statement here limits ictus, "for the most part," to mentally perceptible "beats," Patmore allows for an "actual" (physically perceptible) ictus (15.23) coincident with lexical and rhetorical stress, i.e., coincident with the quantitative prosodic aspects which he calls "the *conditions of accent*" (16.4), as well as with rhyme, which, he says, acts as a "time-beater" (41.23), and alliteration, which confers "emphasis on the accent" (31.26; see also CN 22.10, below). At 30.2 *et seq.* he notes the necessity for some physically perceptible ictuses to mark sections, "which would have no meaning unless their existence were made apparent by at least an occasional marking of them." (Omond agreed that ictus is mental [158, 172]; cf. Alden's "The Mental Side of Metrical Form," 4.)

16.24 *Grétry . . . waterfall*. André Ernest Modeste Grétry, *Mémoires, ou Essais sur la Musique*, 3 vols., Vol. I, 1789; Vol. I corrected, Vols. II and III [1796]; [1796] edition reprinted, 1812. Grétry said that at the age of four he danced to the noise of a bubbling pot, not a "waterfall"; " ... le bouillonnement qui se faisoit dans un pot de fer, fixa mon attention, je me mis à danser au bruit de ce tambour ... " (75, 3). (G. Weber, a "musical grammarian" [4.1] whose *General Music Teacher* Patmore knew, wrote that a waterfall lacked musical sound, i.e., tone [273, 14].)

16.25 *ticking of a clock*. Hopkins commended Patmore's recognition of grouping and the singling out of one element for imaginary emphasis (106, 179) illustrated by the ticking of the clock, a common example in the Victorian literature on prosody, e.g., O'Brien, 154, 14, and Dallas, 42, 163. (Later, Lanier wrote that he heard a change of pitch as well as of intensity in the more emphatic beat [126, 63-64].)

16.34 *noise . . . tone*. By "noise" Patmore means sound that admits of the "imagined variation" lacking in a "pure monotone." (Musicians and physicists of that day opposed "noise" as "unmusical sounds" [Weber, 273, 10] to "musical tones" [Helmholtz, 94, 11-13].) Patmore's notions of the rhythmic potential in the noise of the drum and the lack of rhythm in the pure tone of the triangle were not generally accepted by his predecessors and contemporaries; e.g., with Steele (243, 17), Mitford agreed that the drum could give "monotonous variations," but Mitford disagreed that this was the "variety of tone" necessary for melody (151, 9); Weber distinguished between the musical sound given by the kettle drum and the non-musical sound of the regular drum and the triangle (273, 14-15); (Lanier, later, denying

that pitch was necessary for rhythm, noted the "rhythmic combinations" possible on such instruments of unchanging pitch as the drum, the triangle, and the cymbal [126, 66, footnote]).

17.8 *relation . . . language*. Language, Patmore wrote in a letter (31, II, 98; no date given), "has latent musical powers beyond anything we at present imagine; and, if I were twenty years younger I would set about endeavouring to prove this. Perhaps I may yet do a little in that way." The recognition of a close relationship between language, especially in the prosodic aspects of verse, and music was an important element in English literary theory in the eighteenth century (Fussell, 64, 8, 122; see especially Steele, 243, 4; Sheridan, 231, lix; Mitford, 151, 81; for a brief historical over-view, see Lanier, 126, 264-271).

17.11 *'The musical . . . tones.'* Gottfried Weber's *General Music Teacher*, 1841, translated from the German (*Allgemeine Musiklehre für Lehrer und Lernende*, Durmstadt, 1822) was available to Patmore; 273, 18.

17.15 *truth*. Here, as at 17.18 and 18.14, "truth" or "true" signifies the intimate "correspondence" (18.12) of structure to meanings in poetry, a notion Patmore stated in defining the highest poetry as "truths of perpetual human interest perfectly (and *therefore* metrically) expressed" (176, 135; similarly in his "New Poets," 179, 339-340). In a review (1846) of Ruskin's *Modern Painters*, II (177, 15), Patmore cited Hegel's definition of truth as correspondence with the ideal (see further Warren, 272, 11-14, 134, for other notions of "truth" in the nineteenth century).

17.16 *poetry*. Although Patmore does not explicitly differentiate in the "Essay" between "verse" and "poetry," his comments in other essays show that he distinguished the terms. All writing in the "form of *verse*," he wrote in 1859, is "necessarily subject to be judged as *poetry*" (173, 403); poetry, however, includes for Patmore "much writing which is not in verse" (179, 340), for he thought that there were "heights of life as well as doctrine which are profaned by verse" (171, 272). Patmore's notion differs from those of Hegel (93, IV, 217) and Dallas (42, 155), who thought that verse was essential to poetry; see Dallas, 42, 154-156, for other opinions on this matter.

17.18 *perfect speech*. Vandenhoff had written: "This is the highest triumph of Elocution; the *truthful utterance of intense and passionate feeling*" (271, 162).

17.22 '*Il est ... passions.*' Grétry, 75, v; Grétry had "déclamation."

17.24 '*La parole ... ou ... renfermé.*' Grétry, 75, 141: "Si l'on disoit que le chant ne peut imiter la parole, parce que la parole n'est pas un chant, je dirois que la parole est un bruit où le chant est renfermé, c'est-à-dire, qu'au lieu de frapper un son, la parole en frappe plusieurs à-la-fois."

17.30 *better speakers*. Gardiner, one of Patmore's contemporaries, believed that "women talk better than men, from the superior shape of their tongues" (65, 37, footnote).

17.32. *written down in notes*. On the differences between speech melody and musical melody, see Lanier, 126, 53-57, and subsequent theorists, especially Van Waesburghe, "Phonology and Musicology" (118), Springer, "Language and Music" (81, 510), and Schramm, *Approaches* (225, 15-17, 41-42).

18.1 *Rachel's delivery*. Élisabeth Félix Rachel, 1821-58; Patmore was so impressed by her acting that he would not see Eleanora Duse act for fear that she would usurp Rachel's place as his favorite tragedienne (Champneys, 31, I, 31; D. Patmore, 202, 33). (Valéry quotes from *Le Temps*, Dec. 1, 1913, a vivid account of Prince George of Hohenzollern's impressions of Rachel's dramatic performance, her "intonations, attitudes, and gestures" [269, 136-138]. See Valéry's discussion of how to read Racine's poetry as music [270, 157-158]; see further Valéry, 270, 156; 269, 162, and Winters, 280, 435-436.)

18.8 *just*. i.e., true; see CN 17.15. Patmore wrote in 1848: "When the meaning of a work of art is just, the work may be said, not so much to inculcate, as to be, the truth" (201, 50).

18.11 *In song . . . nonsensical*. Hopkins disagreed with Patmore's statement that in the song of the age the "extent of scale" and the degree of emotion were "nonsensical," i.e., inorganic; and said that, to the contrary, he found a "tameness" in them. He pointed out the invalidity of judging modern British music by the standard of Grétry's remark that French taste had acclaimed a narrow range of scale, since, Hopkins said, older British song, lacking the monotony of older French song, had been noted for its wide compass of melody (106, 183). To Hopkins' comment that he preferred song to range beyond a single octave in order to secure beautiful effects, Patmore replied that he himself intended song to extend "to the *natural* compass of the human voice . . . about two octaves" (106, 186).

18.19 '*N'avons nous ... cas.*' Grétry, 75, 389 (in 1789 edition, 74,

464-465): "N'avons-nous [74: N'avons nous] pas remarqué, que les airs les plus courus [74: courrus] sont ceux qui embrassent le moins d'espace, le moins de notes, le plus court diapason? [74: .] Voyez presque tous les airs que le temps [74: tems] a respectés; ils sont dans ce cas."

18.22 *Perfect . . . composers*. Dallas wrote: "It is about as difficult to say a verse well, as to sing it well . . ." (42, 162).

18.28 *ordinarily accomplished elocutionist*. Following this phrase, *NBR* at 18.28 (see textual notes, p. 18, above) had "like Miss Cushman or Mr Macready." Patmore's contemporaries, Charlotte Saunders Cushman, American actress, and William Charles Macready, English tragedian, both died before the second edition of the "Essay" in 1878, from which Patmore removed their names. (Lanier praised Cushman's art [126, 261-262] and in 1874-75 wrote a sonnet entitled "To Charlotte Cushman" [G. W. Allen, 5, 289]. Gardiner, writing in 1832, commented that Macready was an "eminent" actor with a poor voice for the roles he played [65, 61].)

19.8 *bad readers*. Dallas said: "Poets—James Thomson among the number—have been unable to repeat their own compositions: the Troubadours often engaged a Jongleur to recite their chanzos and their sirventes" (42, 163).

19.17 '*These two . . . them.*' Burney, "Dissertation on the Music of the Ancients," 27, 2. Mitford, too, wrote that poetry and music were historically associated with each other (151, 11).

19.20 '*metrical*' . . . '*accentual.*' Mitford, 151, 71-83.

19.27 *degree*. In 1847 Malden wrote: "It appears that in all versification, whether in Greek or English, or in any other language, time enters as an element, and also . . . *stress*. The manner in which these elements enter may be different in Greek and in English verse, and their relative importance to the rhythm may be different; but the principles of versification [i.e., meter] are the same in both languages; and the differences which exist are differences in degree rather than in kind" (139, 95).

19.32 '*metrum*' . . . '*rhythmus.*' This paragraph contains the only instances in the "Essay" of these classical terms. Patmore may have been influenced by Guest, who, although he recognized the ancient use of the terms, derided those among his contemporaries who called modern rhythm "rhythmus" (77, I, 310). Guest defined the proper use of "metrum" as rhythm measured by quantity, "rhythmus" as rhythm

measured by a fixed number of accents regardless of quantity (77, II, 181). Steele spoke of "rhythmus"—that which by a "pulsation" marked isochronous bars—but used "metre" instead of "metrum" for the aspect of verse which regulated the duration of syllables (243, 72-73, 88).

20.1 *versus politici* of Tzetzes. Mitford (151, 333-336, 150, 243-248), Foster (60, 112-113), and Malden (139, 109-110), among Patmore's predecessors and contemporaries, wrote of the "*versus politici*" of Johannes Tzetzes, twelfth-century Greek Christian poet, who adopted an accentual rather than a durational scheme into his verses. (Elizabeth Barrett Browning, Patmore's acquaintance, translated some of Tzetzes' verse into dipodic meter [24, 108-110].)

20.6 *true measures*. i.e., unitary divisions in classical verse, each showing at least an approximate proportion between the long and short syllables comprising them.

20.10 '*For . . . beside.*' *Paradise Lost*, I, 33. Omond thought that in discussing this quotation Patmore conflates "word accent and metrical beat" (158, 172-173).

20.17 *temporarily*. [sic]; i.e., temporally.

20.17 *feet*. i.e., measures. The iambic foot "the world" is not *per se* temporally shorter than the other iambic feet in the line; but considered as a measure of time between accents, the "elision" (see 46.7) of "*of the*" shortens the time usually allotted to the single unaccented syllable between accents, and leaves the monosyllabic foot "*Lords*" temporally "deficient" for the lack of an unaccented syllable. Analogous to Patmore's use of "elision" in this phrase is O'Brien's observation of "syncope" in the phrase "Firm as a rock" (154, 30).

20.20 '*Come . . . felicity.*' Crowe had cited this same line as an example of license in the first two feet of a dactylic verse (40, 99).

20.25 '*feet*' . . . *says*. *Institutio Oratoria*, ix, 4, 47. See the quotation from Quintilian in Mitford's *Essay* (150, 13).

20.25 *even*, or . . . *even rhythmus*. This lack of established terminology for verse rhythms before Patmore, e.g., in Mitford, 150, 261; 151, 83, continued afterwards. (Lanier called the iambic foot "3-rhythm," thinking of it as the time occupied in music by three eighth notes [126, 127-129], but Omond called the iambic foot "duple time," i.e., the "proportional and relative time" of two syllables [159, 49-50].)

20.28 *foot* . . . *retained*. Hopkins disagreed with Patmore that English feet should have classical names, fearing a confusion that would destroy in music the Greek distinction between "time-feet and rhythm-

feet" (106, 181; see Patmore's description at 21.2 of Callcott's "*rhythms*" as different from durational feet; see also CN 21.1), but Omond praised Patmore's recognition that the "very distinct character" (21.6) of iambic and trochaic rhythms required distinguishing names for each (158, 173). In this matter Patmore concurs with Crowe (who was not hindered by the "severe animadversions of some critics" [40, 59]), but disagrees with Steele (243, 18-19) and Mitford (151, 83); Guest found the classical terms a "language more familiar than correct" (77, I, 175).

21.1 *Prinz, Calcott . . . writers.* Wolfgang Caspar Printz, *Phrynisi Mitilenaesus, oder Satyrischer Componist*, parts 1 and 2, 1676-77; part 3, 1696. John Wall Callcott; the title page of the first and some subsequent editions of Callcott's book has *A Musical Grammar* by "Dr. Callcott"; however, the tenth edition, n.d., has "Dr. Calcott's [sic] *Grammar of Music*. The "Advertisement" in the second edition (1809) states that "S. Wesley" revised Part IV, "Rhythm," from the first edition, to show a more "exact comparison" between "Musical Metre and Ancient Prosody" (29, x-xi). This second edition, before describing the trochee and iamb, says: "It has been usual with some Authors to apply the names of the ancient poetical Feet to corresponding musical passages; but the difference between ancient and modern Quantity and Accent, leaves a doubt concerning the propriety of using the terms of Grecian Rhythm" (29, 263-264); a footnote refers to "Prinz [sic] *Satyrical Composer*, Part III, p. 100," describing the two feet. This passage in the tenth edition is more perfunctory: "The former is, by Prinz [sic], reckoned common Trochaic Rhythm; the latter common Iambic Rhythm," with a footnote to "Prinz": *Sat. Comp.*, III, 100, 101 (28, 240). Callcott's reference to Printz's book is correct; cf. Printz, 213, 100-101. The spelling "Prinz," however, is peculiar to Callcott and, subsequently, to Patmore; thus whether Patmore read Printz or merely borrowed the reference from Callcott is a matter for conjecture. "Other musical writers" include, e.g., Weber (see 273, xlix) and, according to Callcott, "Matheson, *Volkom. Capel. Meister*, p. 164" (29, 263, footnote).

21.9 '*cadence*.' After this passage, Patmore frequently uses "cadence" to refer to the pattern of stressed and unstressed syllables across the line. For him, cadence in verse differs from meter in that the basic unit of cadence, the foot, is in terms of syllabic prominence in a discontinuous line, rather than in terms of dipodic units of time continuing through the entire poem. He differs from Steele, who identified "cadence" with

"bar" (243, 72), and Mitford, who defined "cadence" as "equal measure or proportion" bounded by bar lines (151, 7, footnote). Odell referred to kinds of verse as "iambic," etc., but said he scanned poems by Steele's "cadences" (156, 147), which began with the stressed syllable, thus suggesting Patmore's distinction between cadence and meter and foreshadowing the later controversy over the existence of rising and falling rhythms (see Alden, 4, 301-303). Patmore also elsewhere, although not in this "Essay," used "cadence" as "refrain" (165, 416).

21.11 *syllables*. C. H. Philbrick observed that although Patmore discusses "syllables," he does not equate isochronism with isosyllabism, and that thus for Patmore and his followers, the syllable "may be a material, but it is not the structural unit, of meter" (206, 121).

21.15 *metrical value*. Mitford wrote: "The poetical and metrical syllable is not precisely the same with the grammatical syllable" (151, 105).

21.18 *ask, asks, ask'st*. Guest gave "ask, asks, ask'st" as an illustration of the function of consonants in lengthening syllables (77, I, 106).

21.20 *music played staccato*. This "extraordinary assertion," Omond said, is an illustration of Patmore's "non-recognition of minute intervals of pause," the "chief defect" of the "Essay" (158, 175-176); Patmore in this passage, however, does recognize the "minute intervals," but appears to ignore them when speaking of metrical intervals as "no more than general and approximate" (21.30), leading Omond to object that Patmore paid too much attention to the sound of syllables (158, 176), and Reid, later, to say that Patmore apparently intended to concentrate the pauses of the entire line at the end of the line (217, 229).

21.21 *crotchet or a quaver*. These terms were common in Patmore's era for a quarter note and an eighth note.

21.26 '*one . . . long.*' Dionysius of Halicarnassus, *De Compositione Verborum*, xv; 47, 153, 155.

21.28 '*Syllaba . . . duorum.*' This quotation and the preceding one (21.25) Patmore may have got from Foster's statement, "I do not believe the rule of Prosody, *Syllaba brevis unius est temporis, longa vero duorum*, to be in all cases strictly true: that proportion of two to one not invariably holding between long and short syllables. . . . And for this I have Dionysius' authority who (in a passage cited by Dr. G[ally] and well explained by him) says that 'one short syllable differs from another short, and one long from another long'" (60, 17; see 60, 307-308 for the reference to Dr. Gally's "Dissertation" against Foster; see 60,

363-366 for further comments by Dr. Gally on the subject. In his *Essay* [150, 54] Mitford quoted from Foster the statement at 21.26). (The two quotations [21.25 and 21.27] refer to the debate between the rhythmi and the metri on the duration of syllables; see Foster's *Essay*, 60, 17, footnote; Roberts' edition of *De Compositione Verborum*, 47, 152-155, footnotes; and Goodell, "Rhythmicus or Metricus," 69, 6-57.) Crowe also discussed the relative lengths and shortnesses of syllables (40, 52-56).

21.30 *general and approximate*. Omond criticized Patmore's notion of "general and approximate" equality of metrical intervals because he thought Patmore was "ignoring short 'rests'" and judging "too much by spoken effect" (158, 173); Philbrick, however, described Patmore's "irregularity" here as "the sign of a good prosodist" (206, 120). Against the view of his predecessors that isochronism meant absolute temporal equivalence of units, e.g., Callcott's notion that in music "each measure must be precisely equal in time" (28, 46), Steele's use of pauses to "make his periods duly commensurable" (243, 26), Odell's statement that "all the cadences, in any one verse, must be commensurate . . . for, without such isochronism, there can be no regular rhythmical modulation" (156, 148), Patmore proposed "general and approximate" temporal equality of intervals, a view which has become increasingly popular. (Lanier, in 1880, still demanded strict isochronism in the "bars" of verse [126, 107-111]; but William Thomson, misreading Patmore's "Essay," objected to "Patmore's 'Accents separated by isochronous intervals,' so far as the adjective suggests invariability" [261, 81, 142].)

22.4 *metrical . . . verse*. Even in the books he was reviewing in the original version of the "Essay," Patmore found confirmation (O'Brien, 154, xix) and rejection (Guest, 77, I, 174) of this view. (Conflicting opinions still exist; see, e.g., de Groot, who thinks the musical method "accepted . . . in America . . . does not apply to any type of verse in any language that we have knowledge of" [118, 395].)

22.5 *tendency towards*. In this century Barkas argued that discussion of approximately equal intervals of time presupposes a hypothetical norm of strictly isochronous units toward which verse tends, and precludes any possibility that verse might tend away from, rather than toward, isochronism (9, 14-15).

22.10 *marking . . . pause*. Omond said that Patmore's statements here "are perfectly true of spoken word-accent, but surely not of the 'mental beat' which 'has no material and external existence at all'" (158,

172; see a similar comment in Reid, 217, 228-229; but cf. Philbrick's praise of Patmore's "irregularity" here [206, 120]). Steele had allowed for the coincidence of a "thesis" (i.e., a metrical accent) and a rest (243, 27); Mitford granted that since "accent . . . [is] not the constituent, but the indicant only of measure . . . the force of the indication, once clearly given, may in progress be occasionally remitted" (151, 95-96). See Hegel for a view that metrical and verbal accents need not coincide (93, IV, 230).

22.15 *consciousness . . . metre*. Hegel, 93, IV, 219.

22.20 *Hermann*. The writings of Gottfried Hermann were popular with prosodists in the nineteenth century, and Patmore's comment in *NBR* at 22.15 (see textual notes, p. 22, above) that he found Hermann's first chapters "needlessly obscure and . . . far from satisfactory" shows that he was directly acquainted with at least one of Hermann's books. But which, and whether in the original (for Patmore, according to his own words [31, I, 36], having learned some German in his youth, could perhaps have read the *Handbuch der Metrik*, and, having helped translate in later years *St. Bernard on the Love of God*, could have read the *Elementa Doctrinae Metricae*) or in translation (an English abridgment of the *Elementa* published in London in 1830 contains the material to which Patmore refers in this "Essay"), is not clear. See the *Elementa* in English: ch. 6 for catalexis; ch. 8 for caesura, "necessary" and "unnecessary" (96, 11, 13).

22.21 *kinds of . . . pause*. Omond limited Patmore's meaning of "metrical pause" to the "immensely protracted stops, often embracing a whole foot," which Omond was willing to grant only in poulter's measure (158, 173). But Patmore speaks of three kinds of catalexis: Caesural pause in modern verse is for him an intralineal pause dictated by the meaning; it is distinct from the two other types of catalexis he recognizes—the interior metrical pause between "adjacent accents," i.e., a pause to complete a catalectic measure or dipode, and the pause at the end of a catalectic line, the pause he means when he speaks subsequently in the "Essay" of "catalexis" or "catalectic pause" (22.30, 26.10, 41.5) instead of "metrical pause." All three kinds of pauses—caesural, dipodal, and lineal—are for him "subjects of metrical law." In this he differs from Mitford, who thought lineal catalexis and caesural pause were "extraneous to all mensuration of time" (151, 103), and Odell, who distinguished between the metrical pause which, after a short syllable, completed the time of a long syllable, and "all other

pauses . . . [which] though they must increase the number of cadences in the *recitation*, . . . have no effect whatever on the *structure* of the verse" (156, 156).

22.24 *Campion . . . Recovered.* Campion, 235, II, 334-335. Steele, 243, 76-77. William O'Brien, *The Ancient Rhythmical Art Recovered*, Dublin, 1843; 154, 22, 98, 136; also see the editor's introduction, 154, xviii, *passim*.

23.2 *entire metrical system*. Hermann spoke of a "system" as a series of "verses joined in an uninterrupted succession" under certain rules (96, 11). Guest defined "system" as the "clear and orderly arrangement of many and varied particulars" (77, II, 1).

23. footnote *anacrusis . . . metre*. Hermann, 96, 5: "The times which precede the arsis are . . . parts of a series infinite from its beginning. Those times we call anacrusis because they are, as it were, a kind of introduction or prelude to the numbers which the ictus afterwards begins. [It] has the nature of a thesis. . . ." For Hermann (96, 7) as for the Latin writers (as opposed to the Greek usage followed by some of Patmore's predecessors, e.g., Steele [243, 17]), the term "thesis" was applied to the unaccented portion of a foot; "arsis" and "ictus," then, were terms for the accented portion. Hopkins wrote to Patmore, "Perhaps you do not know that the Latin writers exchanged and misapplied the Greek words *arsis* and *thesis*" (106, 185). Patmore's own use of the term "arsis" is limited in the "Essay" to this one instance. (See now J. D. Denniston, 44, 564, for a discussion of "arsis" and "thesis.") See Patmore's further comments on anacrusis at 35.25 *et seq.* O'Brien, discussing Hermann's notions, limited extra-metrical anacrusis to the first line of a poem, thereby concluding that "no verse or metre is catalectic except the last, and there is no pause whatsoever from beginning to end" (154, 10-11, 35). (Lanier concurred with Patmore in objecting to anacrusis on the grounds that it made each line "a new scheme" [126, 230-231].) Callcott noted that the term "times" was used in music as early as 1726 to refer to the "parts of the measure" (28, 45, footnote). The word appears in O'Brien's book to refer to the durational units (*morae*) in classical verse (154, xvi, *passim*).

23.8 *Lord . . . Sin.* Patmore changed his mode of referring to Tennyson between 1857 and 1886 (see textual notes, p. 23, above); Tennyson was raised to the peerage in 1883. "Vision of Sin"; section ii contains "nine-syllable trochaics."

23.14 *by Spenser. Shepherd's Calendar*; "February"; also in "April," "May," "September," and "November."

23.23 *pauses . . . stops*. J. K. Mathison (145, 125-126) and J. C. Reid (217, 229) criticized Patmore's notion here (found also in his predecessors: Sheridan, 231, 141-142; 231, li, Guest, 77, I, 148, and Vandenhoff, 271, 65-66) that a metrical pattern is independent of grammar and rhetoric.

24.3 '*ravishing division*.' *I Henry IV*, III, i, 209. Especially in Elizabethan music, "division upon a ground" was the elaboration of a series of long notes into many short notes; Patmore adapts that meaning of "division" to the breaking up of long grammatical clauses by caesurae.

24.14 *nominative . . . genitive*. Vandenhoff spoke of the pause after the nominative and governed genitive and gave the example, "The passions of mankind // too frequently obscure their judgment" (271, 58).

24.18 *tone than time*. For similar opinions held by modern linguists, see H. Whitehall and A. A. Hill, 6, 395-396, and L. F. Brosnahan and O. von Essen, 118, 299; but see Hill, 6, 15; 97, 534, and E. Haugen, 87, 279-280, for the importance of "time."

24.28 '*No edition . . . it*.' Guest, 77, I, 153; Guest had said that without the caesural dot, no manuscript could be "perfect."

24.34 '*And some . . . do all*.' "An Answer in the Behalf of a Woman," lines 9-10. The poem appeared originally in Tottel's *Miscellany* with other items of "uncertain" authorship, and was falsely attributed to Surrey (262, II, 299). The lines are an example of poulter's measure, a meter discussed by Guest (77, II, 233), but not identified by that name in Patmore's "Essay."

25.3 *sixth syllable*. In *NBR* (see textual notes, p. 25, above) Patmore recorded another caesura after the fourth foot in the second line, an opinion he dropped in revising the "Essay." (F. Page, scanning Patmore's odes, allowed for a sustension of sound instead of complete silence between adjacent accents [162, 168]; in the "Essay" Patmore himself does not discuss the possibility of prolonging syllables in such an environment.)

25.7 *King John . . . Mitford*. Mitford, 151, 414; six lines.

25.12. *Mr. Lettsom's . . . Nibelungen Lied*. William Nanson Lettsom, *The Fall of the Nibelungers*, 1850.

25.17 *distinctive quality*. In *NBR* (see textual notes, p. 25, above)

Patmore said that verse in "common cadence" had more need of a mark to distinguish it from prose than did verse in "*triple* cadence," since "*triple* cadence is so far removed from the ordinary rhythm of our spoken language that it is of itself sufficient to constitute verse." This mark or "distinctive quality" of verse in common cadence is, for Patmore, the "dipode" (see 26.3 *et seq.*). See a similar comment about triple cadence in Mitford, 151, 120; CN 38.22; cf. CN 10.1, CN 10.12.

26.1 *disregard . . . final pauses*. Not all "prosodians" had disregarded final pause, however: Steele demanded "necessary *rests* or *pauses*" to achieve the "*time of six cadences* at least" required by heroic lines (243, 76-77); Sheridan spoke of the "suspensive pause" necessary to indicate the end of a line of verse (231, lxi); others who recognized the importance of final pauses were Odell (156, 159), O'Brien (154, 20), Dallas (42, 185), and Vandenhoff (271, 182).

26.2 *great general law*. Although he noted in *NBR* at 25.18 (see textual notes, p. 25, above) that Foster had recognized the dipodic character of the heroic line, Patmore considered the statement of this "great general law" of verse—that all English verse is composed of units or "metres" called "dipodes" (26.7)—to be his own personal contribution to prosody; in 1885 he wrote to Sidney Colvin that all meter is essentially dipodic (31, II, 268). Omond, however, said, "Patmore's pompously announced 'law' seems to me nonsense" (158, 173); for other objections to the prevalence of dipodic verse see Hopkins, 108, 119, and more recently, Stewart, 248, 984-985; de Schweinitz, 45, 122-123, Stobie, 251, 77, Pierson, 207, 71-72, and Wimsatt and Beardsley, 278, 595. G. de Schweinitz praised Patmore's "Essay" as "the first work to call attention to dipodic metre as an important element in English verse" (45, 122), an honor which G. R. Stewart assigns to Lanier (248, 979, footnote).

26.7 '*dipodes*.' The spelling of this term may well be peculiar to Patmore; the Greek διποδος is generally translated "dipody" (see "dipod" in de Schweinitz, 45, 3, footnote). Omond attributed Patmore's notion of the dipodic unit to a misreading of O'Brien's principle that a verse unit has two actions, which Omond interpreted as a "foot" (158, 173); but O'Brien, writing of classical verse, recognized dipodic measure, as did his editor, who spoke explicitly of the dipodic foot as a part of O'Brien's theory (154, xvi). Even in Steele's description of the complete cycle of a physical step (243, 20-21), Patmore may have seen a suggestion of the dipodic unit.

26.8 *no . . . hypercatalexis*. Champneys, Patmore's friend and biographer, criticized as carried "beyond due bounds" Patmore's theory that dipodic units not completed by syllables were "filled up" by pause, thus eliminating hypercatalexis (31, I, 111). Omond called Patmore's theory of catalexis an "astonishing inference . . . wild theory indeed" and said that whereas it is true that every line of verse ends with a pause, "to suppose that this pause is definite or metrical, still more that it covers a whole period, is pure assumption" (159, 81-82; see a similar criticism in Omond, 158, 174). R. M. Pierson questioned a critic's ability to measure silence as accurately as Patmore suggests (207, 70).

26.9 *dimeters, trimeters, tetrameters*. i.e., two, three, or four dipodes, or four, six, or eight trochaic feet; Patmore limits lines in triple cadence to two or three dipodes or four or six dactylic feet.

26.20 *sectional admeasurement*. Patmore uses the term "section" to mean a "measure" ("unit," "integer," "metre") of verse. Omond attributed Patmore's use of "section" to Guest's influence and called the notion an attempt "to minimize liberty" (158, 174). When Patmore describes Anglo-Saxon verse, he uses the term "section" as Guest did, to refer to a hemistich (see 32.34); but in speaking of modern verse, Patmore always uses "section" to mean a "dipode" (see subsequent uses of the term, e.g., 28.22, 43.15 *et seq.*).

26.23 *Mitford . . . burlesque*. Mitford, 151, 117: "Verses are found, especially among our elder poets, of three feet of the even cadence, wanting the grave syllable in the first, of two complete feet, and even of two wanting the grave syllable in the first. But none of these are generally advantageous, either for connection with music, or for recitation. Accordingly they have been left, by later poets, mostly for the burlesk, for which they are best adapted."

27.2 *in Skelton*. Puttenham criticized Skelton's use of "short distances and short measures" (214, 84).

27.6 *measures*. Here, not the dipodic units previously signified by "measures" or "metres" (see 26.6; CN 26.20), but the arrangement of sound and silence within the series of units forming lines and stanzas. Throughout the rest of the "Essay," Patmore, like others in his time, uses the terms "measures" and "metres" in both senses, determinable by the context; see 44.22: ". . . there are as many metres . . . as there are possible variations of . . . pause." (At 26.6, when using "metre" to refer to the dipodic unit of verse, Patmore encloses the word in quota-

tion marks; however, for a reason which is not clear, in the only other instance in which he uses the word in the same sense [28.22], he omits quotation marks. The word "metre" in the sense here at 27.6 is never in quotation marks in the "Essay." The word "measure," no matter what its meaning, is never in quotation marks in the "Essay.")

27.20 *'How strange . . . dark.'* This is the present first stanza of Patmore's "Night and Sleep," originally published as the second stanza in *Fraser's Magazine*, February 1854 (180, 139), and reprinted in *Tamerton Church-Tower*; in the "Fifth Collective Edition" of Patmore's *Poems*, the first line is "How strange at night to wake" (186, 183). Hopkins wrote that this example of Patmore's notion of catalexis "is good and bears him out" (108, 119); see Champneys' statement that the poem was written as an example of catalexis (191, xxxix-xl); but Omond protested that the example was "hardly fair, since the seventh line is prolonged" (158, 174).

27.23 *most mournful.* Critics have taken issue with the statements at 27.1 and here that the six-syllable iambic is "the most solemn," "the slowest and most mournful" verse. Omond cited Cowper's "When all within is peace" and Mrs. Hemans' "Io, they come, they come!" (158, 174; 159, 112) as joyous six-syllable iambs; and Champneys quoted Tennyson's parody on Patmore's verse, "How glad I am to walk," with Tennyson's query, "Is this C.P.'s most solemn?" (31, I, 112).

27.26 *rapid . . . joyous air.* To prove that the eight-syllable iambic is no more rapid than the six-syllable iambic is solemn, Tennyson wrote a second parody, "How strange it is, O God, to wake," with the concluding question, "Is this C.P.'s rapid and high-spirited?" (31, I, 112-113). However, Patmore justified his use of the iambic tetrameter in *The Angel in the House* with the same belief, telling Gosse, that "it was a swift and jocund measure, full of laughter and gaiety, suitable, not to pathetic themes, but to a song of chaste love and fortunate marriage" (72, 287). Dallas thought that the eight-syllable meter was rapid and said that in a couplet the second line "very often follows so hard upon the former" that the two sound like a single long line (42, 183).

27.31 *iambic ode.* In 1878 Patmore added to the "Essay" this entire paragraph on the iambic ode. In the essay "Francis Thompson" (1894), Patmore developed at length a statement of the theory of the ode similar to the notions in this passage (167, 161-163). Those who have praised Patmore's own iambic odes in *The Unknown Eros* include such diverse critics as P. Claudel and A. Gide (200, xxxviii), B. Champneys

(31, I, 121; 191, xlii), Alice Meynell (194, ix-x), M. F. Egan (48), and J. C. Reid (217, 272-278). (For the derivation of the meter which Patmore used in his odes, see Champneys, 191, xl-xlii, and Reid, 217, 272-275.)

27.31 *'irregular.'* In the essay on Thompson (1894), Patmore said, "The 'irregular' ode . . . is really as 'regular' as any other English metre, and even more so, if its subtle laws are truly considered and obeyed" (167, 161). Page explained this "seeming hyperbole" when he imagined Patmore's saying, "Your lines are of all lengths, though you count syllables; my lines are all of the same length because I count pauses" (162, 159). The term "irregular" applied to the odes can be traced to Cowley, who used it to describe the versification of his own odes: ". . . The *Numbers* are various and irregular . . ." (38, cxxix).

27.32 *few legitimate examples.* Attributing the scarcity of good odes to the lack of insight into the regularity controlling the apparent irregularity of the ode (170, 541), Patmore condemned the Pindaric odes of Cowley and his successors (167, 161). He disliked Dryden's "Alexander's Feast," but said that Wordsworth's "Immortality" ode was the single "generally satisfactory" irregular ode in English (170, 541-542). Later (1894) he wrote that Thompson's *Love in Dian's Lap* was good, and the "The Hound of Heaven" was "one of the very few 'great' odes of which the language can boast" (167, 163).

28.2 *lyrical feeling.* Mrs. Meynell noted that in Patmore's odes, "the variable breathing of thought and passion" dictated the length of line and the extent of pause (149, 4).

28.5 *two to fourteen syllables.* Omond said that to postulate a catlectic pause of *twelve* syllables was "theorizing run mad" (158, 174).

28.7 *similar style of music.* Patmore is perhaps referring to the *Generalpause* initiated by the Mannheim School in the mid-eighteenth century, a rest, usually of at least a full measure, for the whole orchestra, used for humorous effects and to create surprise, expectation, or awe. Examples are to be found especially in the first two movements and the finale of Haydn's London Symphony, in Weber's "Freischütz" overture, and in the second movement of Beethoven's Ninth Symphony.

28.13. *printing . . . beginning.* This and an extended statement in *NBR* at 30.6 (see textual notes, p. 30, above) are in contradiction to Patmore's opinion in 1850 of "the necessity which has invariably been felt, for printing the lines [of the irregular ode] in such a manner, that the reader shall know, beforehand, the requisite period to be occupied

in the delivery of the line, and in the pauses by which it is to be preceded and concluded" (170, 542). Patmore said that much of Southey's "irregular" verse was verse only typographically (*NBR* at 30.6), and he used Donne's Epithalamium as an example—perhaps borrowed from Crowe (40, 291-292)—of such "metrical madness."

28.18 *metrical nonsense . . . Cowley*. The sound structure, that is, will be "nonsense" even though the meaning may be rational. Although Patmore had written in 1850 that "the climax of metrical insanity was attained by Cowley" (170, 541), Gosse, examining Patmore's odes, said that "when Patmore is languid and Cowley is unusually felicitous, it is difficult to see much difference in the form of their odes" (70, 109).

28.25 *by no means . . . section*. In the review (1850) of "In Memoriam," Patmore stressed that a line is composed not simply of a number of syllables, but of a number of feet (170, 534), a concept he holds in this "Essay" (20.28 *et seq.*). Here at 28.25 Patmore is distinguishing between the *line*, a discontinuous unit bordered by pause and/or rhyme, and the *meter*, a continuous flow of time through the stanza. F. Page attempted to resolve the apparent "inaccuracy" of Patmore's statement at 26.6. that a line "contains" a certain number of dipodes (162, 167-168); see Alice Meynell on the line in Patmore's odes (148, 76). Hegel, (93, IV, 228-229), Mitford (151, 103), O'Brien (154, 112), and Hopkins ("overreaving"; 108, 120; 105, 40) expressed a similar conception of the continuity of meter throughout a poem.

29.3 *Unmixed . . . feeling*. Omond thought that this statement is disputable (158, 174).

29.13 '*The crow . . . wren.*' V, i, 102-106.

29.15. *major and minor accent*. Patmore here acknowledges three degrees of metrical accent—"major," "minor," and unstress. O'Brien's editor recognized "prime ictus" and "minor ictus" in dipodic verse (154, xvi; for a more recent similar observation see Stewart, 250, 223-225; but Stobie (251, 67-68) takes issue with Patmore's statements in this passage). Before Patmore, Sheridan (231, xlvii), Mitford (151, 63, 89), and Guest (77, I, 78-79) described three degrees of word stress, indicating that in the natural speech base of verse there exists more than the stress-unstress opposition of the Anglo-Saxon verse line. (Most structural linguists recognize the stress-unstress opposition in metrical analysis of modern verse without ignoring the three or four degrees of stress practical for linguistic analysis; but see Whitehall, 33, 416, 418, for three degrees of stress in verse, Hockett, 101, 66-67, for

"zeroing out" to two degrees of metrical stress, and Chomsky, 79, for a recent binary theory of "accent" covering allophones of "stress."

29.18 *'full resounding line.'* Pope's "First Epistle of the Second Book of Horace: To Augustus," line 269: "Dryden taught to join / The varying verse, the full-resounding line." Crowe quoted the phrase (40, 322).

29.20 *Mitford quotes.* Mitford, 151, 97.

29.26. *'Take . . . away.'* IV, i, 1. Mitford used the first six lines of this song and four lines of Gray's "Ruin seize thee" (29.28) to illustrate iambic lines beginning with a monosyllabic foot (151, 114-115; 150, 186, 189).

29.28 *'Ruin . . . king.'* "The Bard," line 1. Crowe quoted this line as an example of seven-syllable trochaic verse (40, 69).

30.7 *poetry.* i.e., verse.

30.8 *three great classes.* This classification depends on the presence (or, with the last division, the absence) in the verse of a rhythm-aiding, repetitive qualitative sound structure. Omond said that the section in the "Essay" treating of rhyme and alliteration is, for the most part, excellent (158, 174).

31.6 *Pope's . . . aid.'* Not Pope, but Charles Churchill, "The Prophecy of Famine," line 85. Crowe quoted this same line, identifying it by poem and correct author, as a *good* example of alliteration (40, 231). Hopkins wrote to Patmore that the line contained three, or possibly four, different initial vowel sounds (106, 184; see Hopkins' discussion of this same phrase in his *Journals* [107, 283]).

31.12 *young writer . . . alliteration.'* The "young writer" was Arthur Henry Hallam, 1811-33, whose *Remains in Verse and Prose* was privately printed in 1834. Hallam's death was the occasion for Tennyson's "In Memoriam." The quotation which Patmore records is from Hallam's "Oration on the Influence of Italian Works of Imagination on the Same Class of Composition in England," 1831 (80, 199).

31.14. *Icelandic poetry.* There is no evidence that Patmore read either Anglo-Saxon or Icelandic. His information about the verse forms in the two languages is apparently derived from his reading works by such authors as Rask, Hegel, and Guest.

31.15 *alliteration . . . this assonance . . . alliteration of vowels.* Here and at 32.12, Patmore uses "alliteration" and "assonance" as generic terms for the repetition of initial sounds, both subsumed under rhyme (see 47.1). Of Patmore's predecessors, Guest listed six types of rhyme,

including alliteration, the correspondence of initial consonants in words (77, I, 116); Crowe did not limit alliteration to consonants, but defined it as the initial repetition of "the same letter" in words in the same sentence (40, 231); Hegel distinguished alliteration (initial repetition, generally of a consonant, single or double, but occasionally of a vowel) from assonance (non-initial repetition, generally of a vowel, but occasionally of a consonant or of vowel-consonant combinations) (93, IV, 245-247). (For a present-day classification and description of qualitative sounds patterns, see Burke, 25, 51-55.)

31.17 *verse or distich*. In speaking of alliterative verse, Patmore follows Guest's terminology and departs from some of the meanings he established in describing modern verse earlier in the "Essay." Hence here a "verse" means two lines, a "distich" or a "couplet" formed by two "hemistichs" ("sections," "versicles"; see Patmore's own footnote to the text, pp. 34-35, above). For Guest, as for Rask (215, 149-152), Anglo-Saxon verse resembled Icelandic verse in that each section was a separate whole unit, although, as Guest pointed out, Anglo-Saxon verse sections were written continuously, as in prose, the sections separated by a dot; after the twelfth century, the Anglo-Saxon couplet of two sections was written as one long line with both middle and final pause (Guest, 77, I, 148-149; 77, II, 15-16).

31.20 *provided . . . different*. Patmore repeats more uncompromisingly Rask's statement that vowel alliteration demands that, "if possible," all alliterating words begin with different vowels (Rask, 215, 135). Guest found Rask's "rule" to be "a simple deduction" from the fact that, since alliteration concerned consonants, subsequent vowels were usually unlike; and thus, with the omission of the initial consonants, "the law of alliteration was looked upon as satisfied, and the vowels, now become the initial letters, were found to be different" (77, I, 117). Writing to Patmore about this section of the "Essay," Hopkins said he found vowel alliteration, even of identical vowels, as emphatic and beautiful as consonantal alliteration (106, 183-184).

31.20 *no mere 'ornament.'* Mitford said that although alliteration "might possibly, like rime, assist the indication of measure," in *Piers Plowman* it existed "as a meer [sic] ornament (151, 157; see Patmore's example of alliteration in *Piers Plowman*, 32.22 *et seq.*

31.27 *owe . . . surprise*. P. Fussell limits the effect of alliteration which Patmore speaks of here to "post-Old-English verse" (64, 50).

31.28 *memory and hope*. Patmore's statement here and a similar

remark in the review (1850) of "In Memoriam" (170, 535) may have had their origin in Hallam's sentence, "Rhyme has been said to contain in itself a constant appeal to memory and hope" (80, 198, footnote). (Sidney [235, I, 183], Webbe [235, I, 275], and Daniel [235, II, 359] all had recognized in rhyme an aid to memory.)

32.14 *sounds . . . letters*. The terms "sounds" and "letters" were often used interchangeably in Patmore's time, e.g., Hopkins wrote of alliteration, assonance, and rhyme, "They are all a sameness or likeness of some or all of the elementary sounds, the letters, of which syllables are made." (107, 283). But not every author conflated the terms; in 1827, Crowe had stressed that alliteration demanded identical sounds rather than identical letters (40, 232); later, in 1880, Sidney Lanier distinguished consonant- and vowel-sounds from the consonants and vowels themselves (126, 284). A further elaboration was J. J. Sylvester's "phonetic syzygy"—initial, medial, or final recurrence of identical or similar "consonant colors," i.e., "cognate" consonants produced by means of the same articulatory organs (257, 32, 45-46; see Lanier's explanation of Sylvester's notions [126, 306-307]). Hopkins recognized a comparable phenomenon in the "consonant chiming" in Welsh verse (108, 163). (For recent ideas about cognate consonants and vowels, see Fidelian Burke's classification [25, 39-43], David I. Masson, *suballiteration* and *subassonance* [144, 213-219], and Kenneth Burke, *colliteration* [26].)

32.24 '*Hush'd . . . covering*.' "An Epitaph upon a Virgin," lines 3-6.

32.27 *scientifically perfect metres*. Science here is for Patmore associated with principles, rules, as the opposite of mere chance; see the same notion in his essay on "In Memoriam" (170, 544). His conception of this relation between science and prosody did not destroy in his work the basic notion of his era that poetry and science were, as Warren writes, "dangerous competitor[s] in interpreting the nature of ultimate 'reality'" (272, 211, 8-11).

32.30 *Gothic alliterating metre*. Similarly, Guest wrote, "Of all the metres known to our poetry, that which has best succeeded in reconciling the poet's freedom with the demands of science, is the alliterative system of our Anglo-Saxon ancestors" (77, II, 277).

32.32 *group of languages*. Patmore, like Percy (204, 298, footnote) and Guest (77, II, 7), reflects the interest of philologists in the affiliations of Indo-European languages, a trend seen in Erasmus Rask's division of Gothic into Scandinavian and Teutonic or Germanic,

Germanic into Upper and Lower, and Lower into three classes, including Anglo-Saxon (215, xliv).

33.9 *Rask*. Erasmus Rask, *A Grammar of the Anglo-Saxon Tongue*, 1830; 215, 135-136. Guest said that this rule was not original with Rask, but had been set down by Wormius and in rules for thirteenth-century Icelandic prosody (77, I, 141, also 140-142). (Patmore may have read Rask, but it is curious to note that everything Patmore mentions from Rask was indicated in other books to which Patmore refers in the "Essay," especially in Guest's *History*.)

33.12 *Mitford . . . others*. Mitford does not speak of the exact position of alliterating words but quotes A. J. Ellis that in each "line" there was "'the studied occurrence of the same letter three times'" (151, 154). Thomas Percy, *Reliques of Ancient English Poetry*, 2 vols., 1765; Percy found in the Icelandic verse couplet two alliterating syllables in one line and one in the other (204, 298). Guest stated that the law which Rask set down did not apply to the best, early Anglo-Saxon verse, but only to tenth- and eleventh-century English alliteration, and then proposed other rules of his own (77, I, 140-142). Hegel cited Rask's law of alliteration from *Die Verschre der Islander* (93, IV, 246). Although in *Piers Plowman*, Crowe—like one of his acknowledged sources, Percy—saw three words alliterating in each "distich," he thought that the exact position of alliterating syllables was a matter of taste, not to be regimented by law (40, 240-243).

33.18 *Anglo-Saxon language*. Although he considered "pedantic" a dispute about the name "Anglo-Saxon," Hopkins objected to Patmore's use of the term in this passage on the grounds that English did not change radically at the time (before or at the Conquest) Patmore suggests by the phrase "several centuries" (106, 184-185). See CN 34.26.

33.20 *two distichs*. Patmore means "hemistichs." Percy had remarked that each long line in *Piers Plowman* "is in reality a distich of two verses" (204, 299).

33.29 *'I looked . . . better.'* Passus II, lines 7-10. See CN 31.20.

34. footnote 1 *Since . . . original metre*. *Love Is Enough* was published in 1873; Patmore's "lines were written" for the "Essay" in the *North British Review*, 1857. See Champneys, 31, II, 97, for Patmore's praise of Morris' poem.

34.24 *metrical dot*. The function of the dot was observed not only by Guest (whose statement, which Patmore quotes in his footnote, pp.

34-35, above, closely resembles Rask's that "the custom of placing each verse on a separate line, was, it is true, unknown among the Anglo-Saxons, their method of punctuation rendering such an arrangement unnecessary; for with them, each line of verse, though written continuously like prose, was divided from the preceding one by a point, though the sense might not admit even a comma" [215, 163, footnote]), but also by Conybeare (36, vii) and Mitford (151, 177, footnote).

34.26 *Anglo-Saxon and other Old English*. The term "Anglo-Saxon" is to be found first in eighth- and ninth-century works in Italian and Latin and early tenth-century macaronic verse and official English documents (Malone, 140, 1-2); Puttenham was the first to employ the term in a modern English work: "Before the Conquest of the Normans [our speech] was the Anglesaxon" (214, 144). Through philological investigations into the Germanic languages in the nineteenth century, interest grew in the distinctions between the dialects of pre-modern English; hence Rask set A. D. 1100 as "the limit of the Anglo-Saxon tongue," and said that the "confusion" of the middle period until 1600 "belongs to the old English period" (215, xlviiii-xlix); again, he spoke of "old English, or corrupt A. S. [sic]" (215, 166). Guest distinguished Anglo-Saxon from Old English on the basis of sound changes, the latter reaching from the twelfth century to the fifteenth (77, I, 79; 77, II, 105); verse forms differed, he found, the Anglo-Saxon adhering to law and rule, the Old English exhibiting "licentious departures" (77, I, 289)—five or six accents not all alliterated, one long line in place of the Anglo-Saxon alliterating couplets, middle pause subordinated to final pause (77, I, 153-154). In the "Essay" Patmore usually speaks of "Anglo-Saxon verse," but this mention of Old English and his statement about *Piers Plowman* (33.18 *et seq.*) are proof of his awareness of the distinctions.

34. footnote 2 '*Anglo-Saxon . . . it.*' Guest, 77, II, 13: ". . . some manuscripts (as in that of Caedmon) the point separated the sections; in others (as in the Dunstan Chronicle) it separated the couplets; in others (as in the Beowulf MS.) the point. . . ."

35.19 '*complement.*' Rask, 215, 136, 148. Guest stated Rask's argument before discussing it (77, I, 164-165). Omond said that Patmore's treatment of Rask's "anacrusis" is "unimpeachable" (158, 175).

35.23 *alliterating syllable . . . accentuation*. Guest, 77, I, 164-165; see also 77, II, 6, and 77, I, 274.

35.23 *more forcible*. At 35.17 Patmore says Guest's argument is "erroneous," not "weak."

35.26 *unaccented . . . bar*. Patmore refers only to the unaccented syllables preceding the first "ictus" in a line and uses "anacrusis" only as a special instance of (Latin) thesis (see CN 23, footnote for "Latin thesis"). (For a recent discussion of anacrusis in alliterative verse, see C. S. Lewis, 130, 122.)

36.5 *destruction . . . continuity*. Metrical continuity, dependent upon a flow of time measured by dipodes uninterrupted by the ends of lines, would be destroyed if the part of a dipodic foot represented by each anacrusis were considered to be non-metrical.

36.19 *poem . . . Conybeare*. John Josias Conybeare, *Illustrations of Anglo-Saxon Poetry*, 1826. Conybeare cited the "Riming Poem" from the Exeter manuscript and described it as "a poem remarkable chiefly for its metrical structure, possessing throughout the ornament of final rimes, frequently double, superadded to a very strict observance of alliteration" (36, xvi-xxvi, 207). Rask referred to the poem (215, 139-140), and Guest discussed it, quoting the entire text and making his own translation (77, I, 119, 123-124; 77, II, 96-101).

36.28 *alliterative metre . . . rhyme*. Percy discussed the change from alliteration to rhyme (204, 306-307).

37. footnote *Welsh . . . ornamental*. Patmore's remarks on Welsh poetry are independent of any influence by Hopkins, who was interested in Welsh verse, but whom Patmore did not meet until 1883. Commenting on this footnote in the "Essay," Hopkins wrote that he would sometime share with Patmore his knowledge of the subject (106, 185).

37.6 *in Latin*. Rask listed Aldhelm, Boniface, Bede, and Alcuin, authors of Latin poems with final rhyme, but said that both final and "line" (i.e., within the line) rhyme may have existed in Germanic verse "from a very remote period" (215, 139-140).

37.19 *324 in number*. Guest, 77, I, 166.

37.20 *reduce this number*. In *NBR* (see textual notes, p. 37, above) Patmore added "to probably less than one-tenth."

38.14 *'it is . . . rhythm*. Guest, 77, I, 166-167; Guest speaks of "the two limits of our English rhythms."

38.22 *distinction . . . speaking*. Mitford, 151, 120: "It is the advantage of the triple cadence that it more immediately and decidedly throws language out of all ordinary march of prose than the common cadence." See CN 10.1.

38.23 *cannot be mixed*. Mitford, 151, 120-121; see the same in Mitford, 150, 262. Mitford cited the attempts to mix cadences in Dryden's and Pope's "St. Cecilia" odes, and Shakespeare's more successful trial in "Where the bee sucks" from *The Tempest*.

38.32 '*Merrily . . . deep*.' Guest, 77, I, 167. Skeat's edition of Guest's *History* (78, 162) identified this poem as the White Lady's song from *The Monastery*, ch. 5. Guest italicized the last line.

39.1 *last line . . . cadence*. Guest, 77, I, 167.

39.10 *In 'Paradise Lost.'* See *NBR* at 49.6 (textual notes, p. 50, above), for Patmore's statement (more extreme than here at 39.10) that Milton wrote "no long and elaborate strain of verse without one or more lines which, though probably the most effective in the passage, will seem to be scarcely verse at all when taken out of it."

39.15 *sung to the harp*. Mitford, 151, 110, footnote. Mitford reported that the association of Anglo-Saxon poetry and the harp dates back to Alfred's translation of *cantare* as "'to sing to the harp,' thus indicating that, in this country, in his days the accompaniment of an instrument was esteemed indispensable with song."

39.19 *metrical function . . . alliteration*. See Patmore's essay on "In Memoriam" for a similar discussion (170, 544-545). Omond thought that Patmore's notions of rhyme, e.g., that it "constitutes as well as signalizes metre," were "less trustworthy" than some of his other notions (158, 175).

39.24 '*the vulgar . . . riming*.' Campion, 235, II, 327.

39.26 *specimens . . . metre*. Campion, 235, II, 334-351.

39.26 *heroic verse*. Campion, 235, II, 334-338.

39.27 *Miltonic science*. Guest described Milton's "legitimate" variation of the iambic line and then regretted the further changes that ruined "the *science* of his versification" (77, II, 276).

39.28 *attempts . . . Grimoald*. Crowe said that Grimoald's blank verse was better than Surrey's (40, 303).

39.29 *superfluous and barbarous*. The adjectives, although not Campion's words, represent the dislike of rhyme common in his era. Campion referred to rhymed verse as "that vulgar and easie kind of Poesie," the result of a device maintained during "years of barbarism" (235, II, 329, 332); Daniel said that rhyme was unjustly considered "grosse, vulgar, barbarous" (235, II, 357).

39.32 '*Our rhyme . . . measure*.' Daniel, 235, II, 360.

40.1 '*a harmonie . . . us*.' Daniel, 235, II, 360.

40.4 *those . . . heresy.* Omond remarked that the 1860's "saw culminate the rage for pseudo-classical forms of verse" (158, 176; further, see his historical summary, 158, 177, 284-285); Patmore had probably read in Hegel the remarks on the efforts of Klopstock and Voss to write in classical meters (93, IV, 249-250).

40.18 *'If ever . . . close.'* Daniel, 235, 362-363. Crowe quoted a long section, including this passage, from Daniel (40, 17-20).

40.20 *extending the limits.* Daniel, 235, II, 365-366.

40.26 *'These limited . . . unto.'* Daniel, 235, II, 366.

40.29 *obstacles . . . Daniel.* Daniel, 235, II, 365, 378.

41.2 *'ornamental' . . . existence.* Crowe said that, generally, rhyme was "ornamental" (40, 113, 128). Steele wrote that without rhyme "the ear would never discover the ends of verses when properly pronounced; because the *rhythmus* never stops, not even at pauses" (243, 163; by "*rhythmus*" he meant meter, "measure," "time"; see CN 11.2).

41.5 *catalectic pause . . . 'blank verse.'* For "catalectic pause" see CN 22.21; "blank verse" here refers to unrhymed "cadenced" verse in general.

41.7 *All staves . . . rhyme.* Daniel, 235, II, 366. Mitford said that "the measures formed by rime are either Couplets, or . . . Staves" (151, 109).

41.12 *Campion . . . poems.* "Rose-cheek'd Laura," Campion, 235, II, 348; Guest quoted the four stanzas (77, II, 273). "Ode to Evening": Mitford (151, 117; 150, 192) and Crowe (40, 299) called the poem an example of a successful lyric without rhyme. Other "short poems" which succeeded without rhyme were Milton's translation of the Fifth Ode from the First Book of Horace, and the Pindaric ode "This goodly frame," from *Union*, both poems mentioned by Mitford (151, 117; 150, 192) and Crowe (40, 299-300).

41.16 *Sydney . . . Daniel.* Sir Philip Sidney, *An Apology for Poetrie* (also printed as *The Defence of Poesie*), 235, I, 205. Puttenham, 214, 5-6. Daniel, 235, II, 360.

41.21 *'it marks . . . rhyme.'* Guest, 77, I, 116.

41.23 *rhyme as a time-beater.* Mitford, 151, 95: "Rime is so important, that . . . only in its office of time-beater connected with measure, scarcely can any verse in our language stand without it, except the epic." Guest also used the term "time-beater" to refer to final rhyme (77, I, 120).

41.27 *already quoted.* See 7.6.

41.28 *comparing . . . versification*. Hegel, 93, IV, 232-235, 250-251. The rest of the paragraph is drawn from Hegel and is in places a close translation.

41.33 *Du liebst*. Hegel's example (93, IV, 251).

42.1 *material . . . spirituality*. Hegel, 93, IV, 236-237. M. R. Stobie says, "That spirituality . . . is, fairly clearly, the *stress* which the rhythmical pattern imposes upon a syllable" (251, 70).

42.5 *new power . . . rhyme*. Hegel, 93, IV, 244-245.

42.24 *'is the chief . . . import.'* Puttenham, 214, 65; Puttenham has the word "poeme" where Patmore has "import." Gascoigne called "rhythm royal" a "royall kinde of verse, serving best for grave discourses" (235, I, 54), and Crowe said it was suitable for the "highest subjects of poetry" (40, 281-282). In 1855, Patmore called this verse "that most famous measure of the most famous age of English poetry" (175, 519).

42.26 *humorous*. Patmore here disagrees with Dryden's statement that the heroic couplet was "the noblest kind of modern verse" (117, 168). In Patmore's time, Dallas summarized the history of the "heroic couplet" from Chaucer to Pope (42, 183-184).

42.28 *criterion for length*. Patmore said in 1850 that "a stanza ought to contain a completed phrase" (170, 546). See Guest's notion that "a stanza" was two "staves," i.e., major divisions of a sentence, "knit together" (77, II, 278).

43.9 *'I must . . . unpleasing.'* Daniel, 235, I, 382.

43.15 *no sectional . . . division*. M. R. Stobie (251, 78-79) thought that for Patmore all poets (except Milton) who wrote iambic pentameter lines did so through ignorance or through a desire to write "half-prosaic dramatic verse" (7.19) or "the 'Pope couplet'" (43.2).

43.20. *satire*. Spenser made the earliest use of the English heroic couplet for satiric purposes in "Mother Hubbard's Tale," 1590 (Alden, 3, 181).

43.22 *'voluntary . . . numbers.'* *Paradise Lost*, III, 37. This was one of Patmore's favorite expressions; see his use of it at 172, 155; 178, 446, 450; 179, 338. Patmore wrote to Hopkins (1884): "'Thoughts that *voluntary* move harmonious numbers' is, I suppose, the best definition of poetry that was ever spoken" (106, 205). Dallas used the phrase without quotation marks (42, 156).

43.29 *described by Hermann*. Hermann, 96, 126.

44.5 *Macaulay . . . line.* Macaulay, *Lays of Ancient Rome*, Preface.

136, 25-26, footnote; Macaulay referred here to Hermann on the Saturnian line.

44.7 *license*. Patmore may be referring to Guest, who discussed the "licenses" in the use of silence in blank verse and couplets (77, II, 241-242); see also Crowe's definition of license as "any allowed deviation from [metrical] regularity" (40, 76).

44.10 *Hermann . . . Nævius*. Hermann, 96, 125. Hermann noted that the Roman poets Livius Andronicus in translating the *Odyssey* and Nævius in writing of the first Punic war "both disregarded the caesura often, and used every kind of resolution, resolving even the doubtful syllable in the end of the first member."

44.11 *Polyolbion*. Michael Drayton; longest (about fifteen thousand lines) modern English poem in Alexandrine meter. Crowe mentioned the poem (40, 66), and Guest quoted from it (77, I, 265).

44.13 *tetrameter*. Hopkins told Patmore that the Alexandrine was a dipodic tetrameter with one silent foot possible, giving "boundless variety" to control "the deep natural monotony of the measure" (106, 212).

44.15 *different verse*. Johnson had distinguished between the Spenserian Alexandrine and the "longer measure of fourteen syllables" (117, 371-372).

44.25. *ballad metre*. Patmore found the ballad form "complete, without being *epigrammatic*" (170, 536). Dallas described the ballad form of his era (four lines alternating eight and six syllables) as really two lines of fourteen syllables each, with a caesura after the eighth syllable (42, 182).

45.5 *Dr. Johnson . . . poetry*. Mitford, 151, 144, footnote. Mitford reported the statement from "Samuel Johnson, in his History of the English Language" as Patmore gives it; then Mitford added that the statement "would, I think never have been made, if he had had any familiarity with French poetry in French pronunciation." In his "History," Johnson spoke of the ballad stanza as one "which, however rude and barbarous it may seem, taught the way to the Alexandrines of the French poetry" (116, c2³).

45.16 *Chapman . . . and other*. George Chapman, *Iliad*. Thomas Phaer, *Aeneid*. Arthur Golding, *Metamorphoses*. These standard examples of the Alexandrine meter were mentioned by Johnson (117, 371), Crowe, (40, 67), and Guest (77, II, 222-225; 77, I, 277); Crowe added William Warner's *Albion's England* (40, 67).

45.27 '*Thus, rolling . . . blow.*' Phaer, Bk. I, lines 53-56; 205. Patmore misread "Acolia" for "Aeolia."

46.1 *six . . . 'wrastling.'* Hopkins explained to Patmore that "wrestling" was a dactyl, not an anapest, and that to be correct, Patmore should have said that the last two syllables formed a *part* of an anapest (106, 185). Hence the anapests would be: *to Acolia; into the countrie; countrie of cloudy; blustering windes; wrestling windes; forbidden abroad.* Omond objected to Patmore's indication that trisyllabic feet in common cadence were "real anapests," on the grounds that such a statement implied that syllables constitute rhythm; but he was mollified by Patmore's explanation that "two syllables really are read in about the *time* of one" [*italics mine*] (158, 175).

46.4 '*And we . . . me.*' "Apollo to Dean Swift"; lines 99-100. Mitford quoted these two lines (spelling "every" as "ev'ry") and attributed them to Swift without naming the particular poem (151, 82).

46.14 *in our day.* Champneys said that Patmore's "Love at Large" in *The Angel in the House* contains examples of this true elision (191, xl). J. K. Mathison says Patmore and Hopkins both experimented with elision (145, 131).

46.23 *comma . . . exist.* By "comma" Patmore means the apostrophe marking a contraction. Mitford proved the difference between the metrical and the "grammatical orthoepical" syllable by showing that, in elision, two of the latter occupied the time of one metrical syllable. The use of the apostrophe to abolish the trisyllabic foot of this type failed to make one syllable out of two, Mitford said (151, 105-107). For Crowe (40, 246-258), Guest (77, I, 178-183), and O'Brien, (154, 62), elision was contraction.

46.27 '*the anapest . . . avoided.*' Foster, 60, 29-30; final italics in the text are Patmore's.

46.28 '*This tynkerly . . . rhyme.*' Webbe, 235, I, 240.

47.4 *eight kinds.* Campion, 235, II, 334-350.

47.13 *unequal length.* For Patmore, as the ictus measures the basic metrical unit of time, as pause and/or rhyme marks the lineal unit, and as qualitative repetition marks the stanzaic unit of rhymed verse, so "symmetrical opposition of line to line" is the principle governing stanzaic form in blank verse. (Dallas thought that the rhythm of blank verse came from lines, not of equal length, but of equal "weight" [42, 179].)

47.25 *most difficult.* In the review (1850) of "In Memoriam," Pat-

more discussed the difficulty of writing good blank verse, adding that the production of perfect blank verse was "among the very highest efforts of the human mind" (170, 534-535; see a similar statement written in 1855 [175, 519]).

48.1 *'in order . . . shifted.'* Cowper, 104, xiv. Crowe quoted Cowper's words (40, 306-307).

48.5 *Milton*. Crowe included in his chapter "Of Milton's Versification" a list of the methods Milton used to vary his blank verse (40, 318-334).

48.24 *dull, or worse*. Patmore said that if blank verse were simply a recurrence of strong and weak syllables, it would be "very 'blank' indeed" (175, 517).

49.6 *foreign to their key*. At this point in the original "Essay" (see textual notes, p. 49, above), Patmore cautioned against using "jaunty choriambics" for a dirge; Omond observed that Patmore deleted the statement from later editions since, in 1878, Swinburne's *Poems and Ballads, Second Series*, proved that a dirge could be written in that meter (158, 148 and footnote). (Hegel recognized a correspondence between thematics and metrics [93, IV, 231].)

50.1 *by Shakspeare*. Omond said that the reference to Shakespeare here "considerably qualifies the previous confident assertions" about dipodic stress (185, 175).

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KEEP CARD IN POCKET

**IT IS IMPORTANT THAT
CARD BE KEPT IN POCKET**

